

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Delivering **TOP** Audiences

WARNER BROS • RKO • 20th CENTURY-FOX • MGM

ONLY TRIANGLE STATIONS
deliver **ALL** of the top film
product available to television.



WFIL-TV
PHILADELPHIA, PENNSYLVANIA

WNBF-TV
BINGHAMTON, NEW YORK

WFBG-TV
ALTOONA, PENNSYLVANIA

WNHC-TV
NEW HAVEN-HARTFORD, CONN.

WFIL-TV.. Basic ABC • WNBF-TV.. Basic CBS + ABC, NBC
WFBG-TV.. Basic CBS + ABC, NBC • WNHC-TV.. Basic ABC + CBS

Blair-TV for WFIL-TV, WNBF-TV and WFBG-TV. Katz for WNHC-TV

THE 1956 TV/RADIO STORY

Air media soared to
nearly 20% of all ad
dollars. Headaches
came from Washington
probes, net tv shows

Page 25

10 best tv commercials of the year

Page 31

Tv/radio almanac of 1957's least- likely events

Page 34

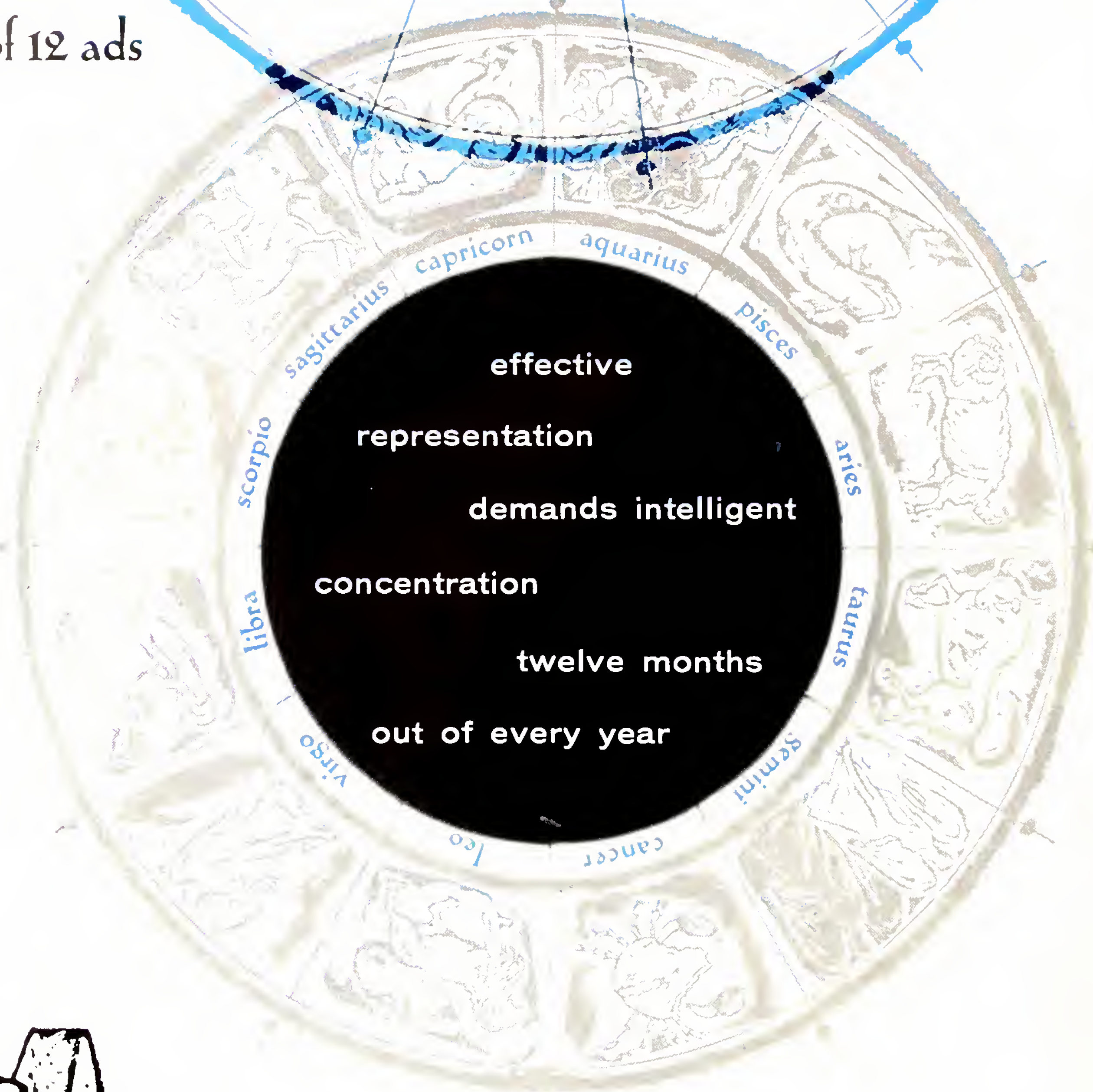
Radio results for wide variety of product type

Page 37



NBC ROOM 320
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

introducing
a series of 12 ads



personalized
selling
of a
limited list

the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia



Are your Cincinnati sales at low ebb?
Then it's time for WKRC's DON WEBB!

The station with the most popular programs can be counted on to have the best adjacencies. With an exclusive CBS schedule, the local top-rated features, WKRC merits your first consideration. Typical of local high listenership are the Don Webb 5:00 PM and 6:00 PM news broadcasts. Currently sponsored, they still present an opportunity for smart spot radio time-buying from time to time. Maybe that time is now. Don Webb is one feature. WKRC has many others. Why not get the facts from Katz?



Leads All Day!

6:00 AM until Midnight
(Mon. thru Fri.)
September-October 1956 Pulse

Ken Church, Vice President and National Sales Manager.
Don Chapin, Manager, New York Office, 550 Fifth Avenue.
RADIO CINCINNATI, Inc., owners and operators of
WKRC Radio and WKRC-TV in Cincinnati, Ohio, and
WTVN Radio and WTVN-TV in Columbus, Ohio.

WKRC
Radio
A TAFT STATION • Exclusive CBS Schedule.
Represented by the Katz Agency

FOR CINCINNATI, THERE'S ANOTHER KEY

IT'S WKRC-TV



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- 1956 summed up: more money, movies and migraines
- 25** Spending gains were registered in nearly every sector of the air media but the Washington probes and flood of feature films made for unrest
- Mr. Boh gives . . .
- 30** Public service plus National Brewing donates a month's ad campaign to the joint appeal and discovers no loss in sales volume for period
- The 10 top television commercials of 1956
- 31** Agency copy experts selected outstanding tv commercials for SPONSOR based on criteria of viewer interest, production values and copy theme
- Tv/radio almanac of 1957's least-likely events
- 34** Our crystal ball freshly shined with Glass Wax, SPONSOR previews the coming year and reveals prophecies much stranger than truth or fiction
- Radio Results Section
- 37** Brief and to the point, each capsule case history contains radio costs and specific results obtained. You'll find ideas here you can use

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In Next Week's Issue

Television Results Section

Capsule case histories on successful local and regional television campaigns. The counterpart to this week's Radio Results Section

TWA's switch to 52-week spot radio

Airline started using spot radio on an in and out basis. But like many clients it has now moved to year-round spot radio because of results

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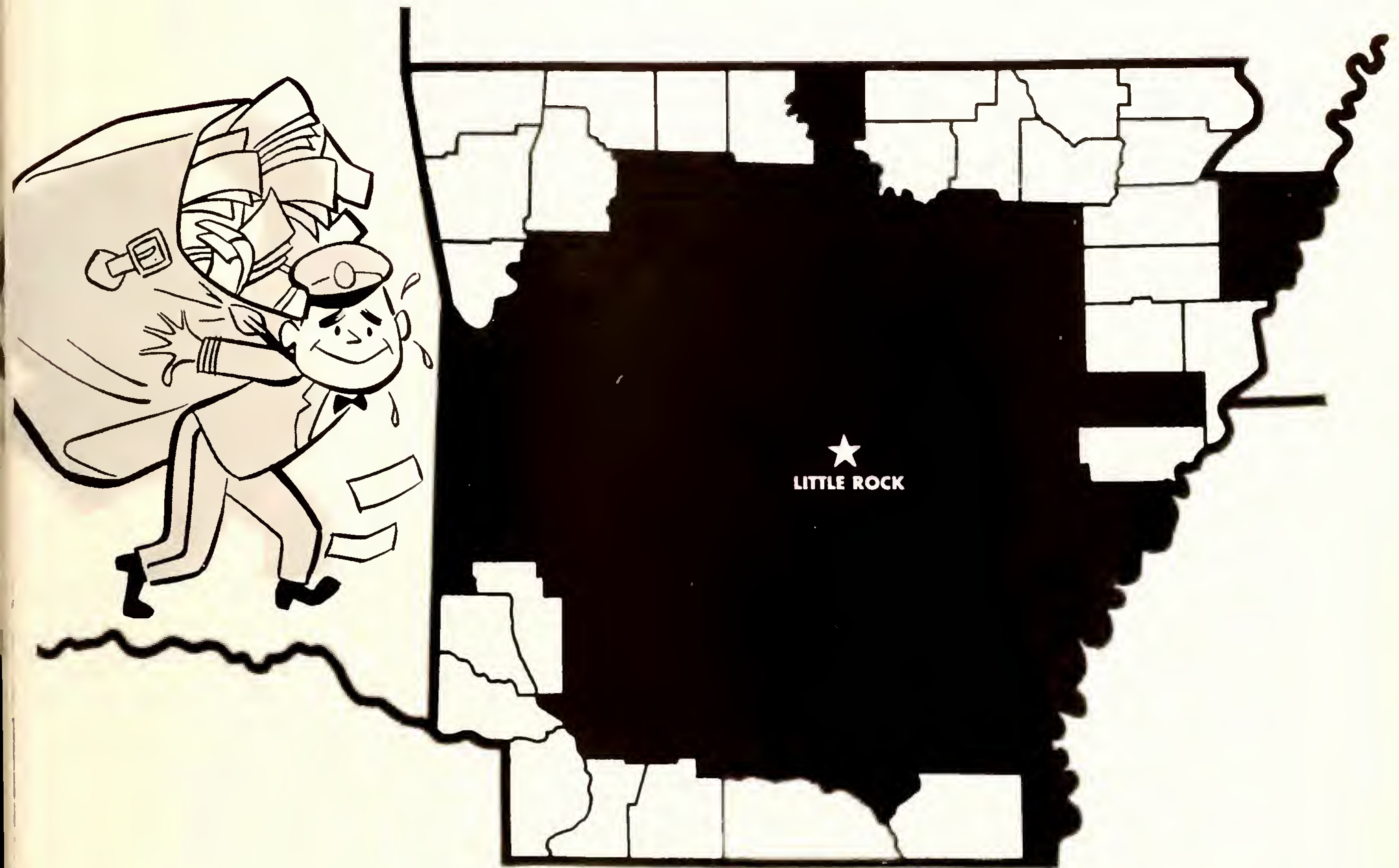
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Sponsor Publications Inc.

KTHV

Channel 11
LITTLE ROCK

Sells MOST of Arkansas!



WITH 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain!), KTHV is seen, heard and *gets viewing response* throughout MOST of Arkansas!

Please study the mail map above, which also conforms very closely to our engineering contours. Notice that it includes 47 Arkansas counties —notice KTHV's penetration to all six surrounding State borders, with mail actually being received from viewers in Mississippi, Missouri, Oklahoma and Texas!

Your Branham man has all the *big* KTHV facts. Ask him!



316,000 Watts Channel

Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT



say it with music



Now, 18 hours of

MUSIC

with 18 news shows daily on

WJIM-RADIO

Lansing, Michigan

Now that ex
pre-testing ends guessu
more than ever



...good spot to be in!



Like to get an idea how the job is going to turn out before you start? Then you'll agree with duPont, makers of Duco paint, that our Spot-Check Plan comes in mighty handy. This new spot television sales concept allows you to *pre-test* (on any or all of the 13 major stations we represent) the effectiveness of the medium and the various ways to use it ...providing reliable qualitative sales research *at no extra cost!*

DuPont used the Spot-Check Plan in a three-city test to gauge spot television's power to stimulate sales and increase their share of market for paint and auto polish. Not only did the test campaign spur a tremendous boost in brand awareness, but it netted handsome sales increases as well. (In one test city, Duco paint sales shot up 65% during the 13-week test period!) According to Dick Swyers, BBDO account executive: "The test served as the basis for the entire spot campaign we're now running...helped us make national plans with solid, factual data to back us up." *Good spot to be in!*

Put an end to costly second-guessing...get all details on the Spot-Check Plan from...

CBS Television Spot Sales

Representing: WGBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KSL-TV Salt Lake City, KCUL-TV Galveston-Houston, KOIN-TV Portland, KNXT Los Angeles, WHCT Hartford, CBS TELEVISION PACIFIC NETWORK

MORE AUDIENCE* THAN
ANY STATION IN BALTIMORE
.....THAT'S WHAT
WNBF-TV, BINGHAMTON, N.Y.
DELIVERS DAY AND NIGHT
SEVEN DAYS A WEEK-AT
LOWER COST PER 1000.
YOUR BLAIR-TV MAN HAS
THE EVIDENCE FOR YOU.

* Also more audience than any station in Kansas City, Buffalo, Minneapolis-St. Paul, Houston, Milwaukee and other major markets; at lower cost than every station in eight out of the ten major markets. Telepulse, December, 1955.



operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York

SPONSOR-SCOPE

29 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

General Electric is converting its Sunday night rating powerhouse — GE Theatre—from an institutional to a hard-sell operation.

The move has several major overtones for advertising, marketers, and the appliance field. They are:

- The penny ante players have been shaken out of the appliance field, and a few full-line leaders—including RCA, Westinghouse, and Philco—are girding for the hottest competitive year yet.
- Unless money is no consideration, tv has become too expensive for strictly institutional purposes.

The GE Theatre reaches around 15 million homes, and costs \$2.21 per-thousand-homes-per commercial minute—apparently, as GE now sees it, too good a buy for purely institutional advertising.

GE has three other network shows.

(For a more detailed comment on how the appliance business is turning into a battle of the giants, see SPONSOR-SCOPE 8 December.)

Unless the question of station commitments can't be solved, **Brown & Williamson will close for the rest of the Round-the-Clock News on NBC Radio in a few days.**

Bristol-Myers bought half the package weeks ago; but other interested advertisers have shied off because NBC admitted—frankly—that it couldn't always guarantee delivery of all required stations.

Joe Culligan, NBC Radio v.p., now is meeting the guarantee query with this promise: "You give us the order, and we'll fix you up."

Half the package comprises 2,210 five-minute periods a year. Cost: \$2.1 million.

CBS and NBC are moving into the New Year with over a dozen shows open to alternate sponsorship—obviously an unusual situation for the tv networks.

The CBS contingent: Jackie Gleason; Oh, Susannah; The Brothers; Phil Silvers; Doug Edwards and the News.

The NBC programs: Roy Rogers; Steve Allen; Break the \$250,000 Bank; Hiram Holliday; NBC News; 77th Bengal Lancers; Meet the Press; Circus Boy and Wells Fargo.

Next year again doesn't promise to be the year that color tv sets sweep the market.

You get an omen of that from what Magnavox's president, **Frank Freiman**, told the New York Society of Security Analysts:

"Color tv will for many years—if not forever—be the luxury end of our business. There will always be a very large black-and-white receiver business."

RCA's **General Sarnoff**, on the other hand, is much more optimistic, despite the fact RCA's color activities lost \$6.9 million in 1956. Sarnoff's goal in '57 is 250 thousand color sets—though RCA in '56 sold but 41% of that number.

Bulova plans to put off marketing its electric shaver until next fall—in other words, until the 1957 Christmas buying season.

The company wants to insure adequate pre-testing, thereby avoiding the fate suffered by another shaver manufacturer, thousands of whose items poured back to the factory for repair or replacement.

About half of all shavers are sold six weeks before Christmas.

Count Young & Rubicam as another topline agency that's embarked on a comprehensive appraisal of the present state of radio—both network and local.

Robert P. Mountain, v.p. in charge of Y&R's tv-radio department, has assigned this special study to one of his account men—**Ken Woods**.

BBDO recently followed up a similar probe by appointing **Bill Hoffman** as "radio specialist" (see 22 December SPONSOR-SCOPE, page 9).

Time, Inc. this week becomes a member of the Big Three non-network station groups by acquiring three of Consolidated Radio & Television's properties. Westinghouse and Storer are the other major group owners.

The new Time properties (subject to FCC approval) are: WFBM-TV-AM, Indianapolis; WTCN-TV-AM, Minneapolis; and WOOD-TV-AM, Grand Rapids. The price to be paid is \$15,750,000.

Previous Time, Inc. stations are KLZ-TV-AM, Denver; KTVT, Salt Lake City; and KOB-TV-AM, Albuquerque. These cost around \$6.5 million.

The buy from Consolidated puts Time's tv ownership over the FCC's limit of vhfs by one station. Indications are that Time will cut down by disposing of Albuquerque.

In terms of market coverage, here's how the other two top group owners line up: **Westinghouse**: Boston, Cleveland, San Francisco, and Pittsburgh.

Storer: Detroit, Toledo, Cleveland, Atlanta (slated for disposal), Birmingham, Manchester, N. H., Portland, Ore. (uhf), and Miami (uhf).

Raymond Spector, chairman of the board of Hazel Bishop, Inc., has made these interesting disclosures to his stockholders:

- Hazel Bishop is "buying \$6 million of tv spots a year for only \$1.5 million" through C & C Television Corp. (the Matty Fox set-up).
- As of 1 February, Hazel Bishop will acquire all the stock of its ad agency, Raymond Spector Company, Inc.

The letter incorporating the above information has this to say about the agency acquisition:

"This will be on a very advantageous basis and should also result in materially increasing per share earnings during 1957."

Pan-American Airways appears likely to supplement its sponsorship of **See It Now** with a program pinpointed toward the lower income groups.

The strategy of the second tv campaign would be two-fold: (1) selling the usual tourist flights, and (2) telling the foreign-born that flying to the homeland for a visit is as economical as going by boat.

Because much of the second campaign will be directed to people of foreign extraction, spot is first choice.

It looks as though a number of the other overseas airlines will be battling for their share of the market via air advertising in 1957. Sabena already is testing a spot campaign on WRCA-TV, New York.

NBC Radio plans to make audience promotion one of its ace cards in 1957.

The network now is working with some of the biggest door-to-door retail organizations in America to stimulate regular listening to NBC-affiliated stations.

The proposal: Every time a Fuller Brush, Jewel Tea, or Avon toiletries sales person makes a home call, he leaves a program schedule.

NBC figures that this grass-roots gimmick could provide up to 3 million schedule placements a week.

Right now, the idea still faces one problem, purely mechanical: how to treat the local station listings when the signals of two NBC affiliates overlap.

After the rather drab first-half record of this year's network tv season program-wise, you hear more and more talk about pioneering for names and faces at the local station level.

Such talk is not brand new, of course. But what at least gives it an air of timeliness now is the new breath of life in network radio—for it was in network radio that so many new stars got a chance to leave the farm or drug store.

Here are some notable examples which program people think could be repeated today with a little diligence:

Goodman Ace: A reporter on the Kansas City Journal-Post who got into radio with a "Movie Man" routine, then originated the Easy Aces comedy serial with his wife, Jane. From a KC station, he moved to WGN, Chicago, and the networks—for 15 years.

Gene Autry: Came off his father's ranch for a spot on KVOO, Tulsa. In '29 he drifted to WLS, Chicago, thence to fame and the movies.

Amos 'n' Andy (Charles Correll and Freeman Gosden): Teamed up in southern Illinois for amateur theatricals and played around as vocalists in Chicago. WGN converted them into Sam 'n' Henry in '28 and two years later into A & A. Niles Trammell sold them to Pepsodent in August 1929. Soon afterwards, the U. S. identified 7 o'clock as Amos 'n' Andy Time and set its clock accordingly.

Jane Froman: While studying at the Cincinnati Conservatory of Music, she sang at a party attended by Powell Crosley, then WLW owner, who put her on his station—so successfully that within a year she was doing 22 programs weekly. From there it was Paul Whiteman, Iodent, Jell-O, and the rest.

Arthur Godfrey: Piano and banjo player—out of the Coast Guard—who got to WFBR, Baltimore, via an amateur show; then to WJSV, Washington, and so up the CBS ladder.

Lum & Abner (Chester Lauck and Norris Goff): A couple of Mena, Ark., businessmen who did local black face and hillbilly entertainment for fun; sparked such a successful flood-relief campaign in 1931 that KTHS, Hot Springs, put them on the payroll. NBC soon found them a longtime sponsor—Quaker Oats.

Graham McNamee: Originally a concert singer, who wandered into NBC one (1923) day out of curiosity during a lunch hour, was taken on as a singer, and became the first name sportscaster in radio.

Others: Gene & Glenn, Stoopnagle & Budd (F. Chase Taylor and Budd Hulich), Little Jack Little, Smilin' Ed McConell, the Pickens Sisters, The Mills Bros., Sam Frankel (the Barbosol Man), Al Pearce.

All came from just around the corner.

While Madison Avenue considers this hardly an exciting season program-wise, it feels a lot of headway has been made in the quality of film commercials.

Madison Avenue observers think the conspicuous improvement reflects two things:

1) Agencies are spending two to three times more for commercials than for program supervision and development, salary-wise.

2) Recognition of the fact that in spot tv—because of triple and quadruple spotting practices—a commercial must fight hard for audience attention.

Also, an agency now builds its reputation with clients on the strength of its commercials—not so much its buying power of choice spots. (See top 10 tv commercials selected by agency copy chiefs, page 31, this issue.)

Agency managements have their fingers crossed over the government's tight money policy. Several clients already have indicated they may have to pull in their belts. Too high an expense for financing production leads to restriction of inventory.

American Tobacco and Toni will be able to part with the Stanley show 4 March without paying a talent cancellation penalty.

The contract had several months to go; but NBC waived all further obligation since Buddy Hackett, the star, had only an oral contract, and Max Liebman, the producer, could be taken care of elsewhere.

Early last month SPONSOR-SCOPE reported that this winter's "problem No. 1 is communications inside and out the agencies. 'Meeting-time' has become such a ravenous consumer of attention that routine duties often get side-tracked for days" (17 November, page 9). Moreover, SPONSOR-SCOPE promised that developments "will be reported here as they are devised."

To date, the most common piece of advice to the seller who gets caught in the agency logjam is this:

Learn to adapt himself to the Madison Avenue tribal custom—the constant round of intra-agency meetings.

The technique:

- **Study** the patterns of meetings as a guide to making calls.
- **Avoid** cold calls.
- **Re-examine** his own sales procedures on the theory that some of the "meetings" may be alibis by timebuyers who don't want to face sellers with no "hot" story to tell.

(A January issue of SPONSOR will have a full-dress treatment of this topic.)

What may be building up to an explosive showdown one of these days is the attitude of producers of network-owned shows toward agency people visiting the studios.

The basic issue that's causing the resentment is the refusal of some producers to let agency observers on account assignment sit in the control room during the dress rehearsal or the actual broadcast.

Here are some quotes which put the contending viewpoints into focus:

An agency program department executive says: "Time was when an agencyman got respect around a network. Now he gets arrogance. How can you report to a client why something went wrong unless you had a vantage point like the control room?"

A network producer, on the other hand, counters: "They only get in the way and make us nervous. They've got enough to do in seeing that the commercials come off right. If they want to see the show, let them sit in the audience or client's booth."

A network programing executive adds: "Who needs them? We leave it to the individual producer to determine whether he wants them around. He's the man responsible for the show, and we plan to keep it that way."

NBC's announcement of major programing feeds to educational tv sources suggests something that equipment manufacturers have been aware of for some time:

In years to come, educational tv operations—which include closed circuits in the schools—may turn out to be a huge market for equipment.

All new New York City high schools are to be wired for closed circuit tv; and all of the \$500,000 (excepting \$25,000) just appropriated by New York State for tv likewise will go into hard goods.

The National Football League has just come through a record attendance year, and CBS thinks its telecasts have had a lot to do with it.

The network's reasoning is (1) local fans got to know the home team through watching out-of-town contests on tv, and (2) people in non-league towns were lured to attend a game when visiting the league city.

Only exception was Cleveland which got off to a bad season after years of championship teams.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 56; Spot Buys, page 59; News and Idea Wrap-Up, page 60; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 76.

In Miami—a runaway—without a give-away!



WQAM leaps to 1st place in audience after less than 3 months of Storz programming

That's how fast listening habits have changed in Miami as a result of less than 3 months of "Storz Station" programming. And it's a *decisive* first place with a pace-setting 26.6% in the morning and a convincing 32.6% in the afternoon. And it was accomplished without a single give-away, and without any contest requiring listeners to be tuned in in order to win. Already a fine buy to begin with—WQAM is now *the* buy in Miami. Talk to the BLAIR man—or WQAM GM, Jack Sandler.

WQAM
MIAMI

*Covering all of Southern Florida
with 5,000 watts on 560 kes.*

NEW HOOPER* SAYS WQAM IS EVEN FURTHER AHEAD, ALL DAY:

WQAM	29.8%
Station "A"	19.5%
Station "B"	16.3%
Station "C"	9.5%
Station "D"	6.4%
Station "E"	5.9%
Station "F"	4.7%
Station "G"	4.6%
Station "H"	1.5%
Station "I"	1.5%
Others	1.8%

H ooper Nov.-Dec. 1 1956 5 p.m.-6 p.m. Miami at

THE STORZ STATIONS
Today's Radio for Today's Selling

WDGY
Minneapolis-St. Paul

WHB
Kansas City

WQAM
Miami

Represented by John Blair & Co.

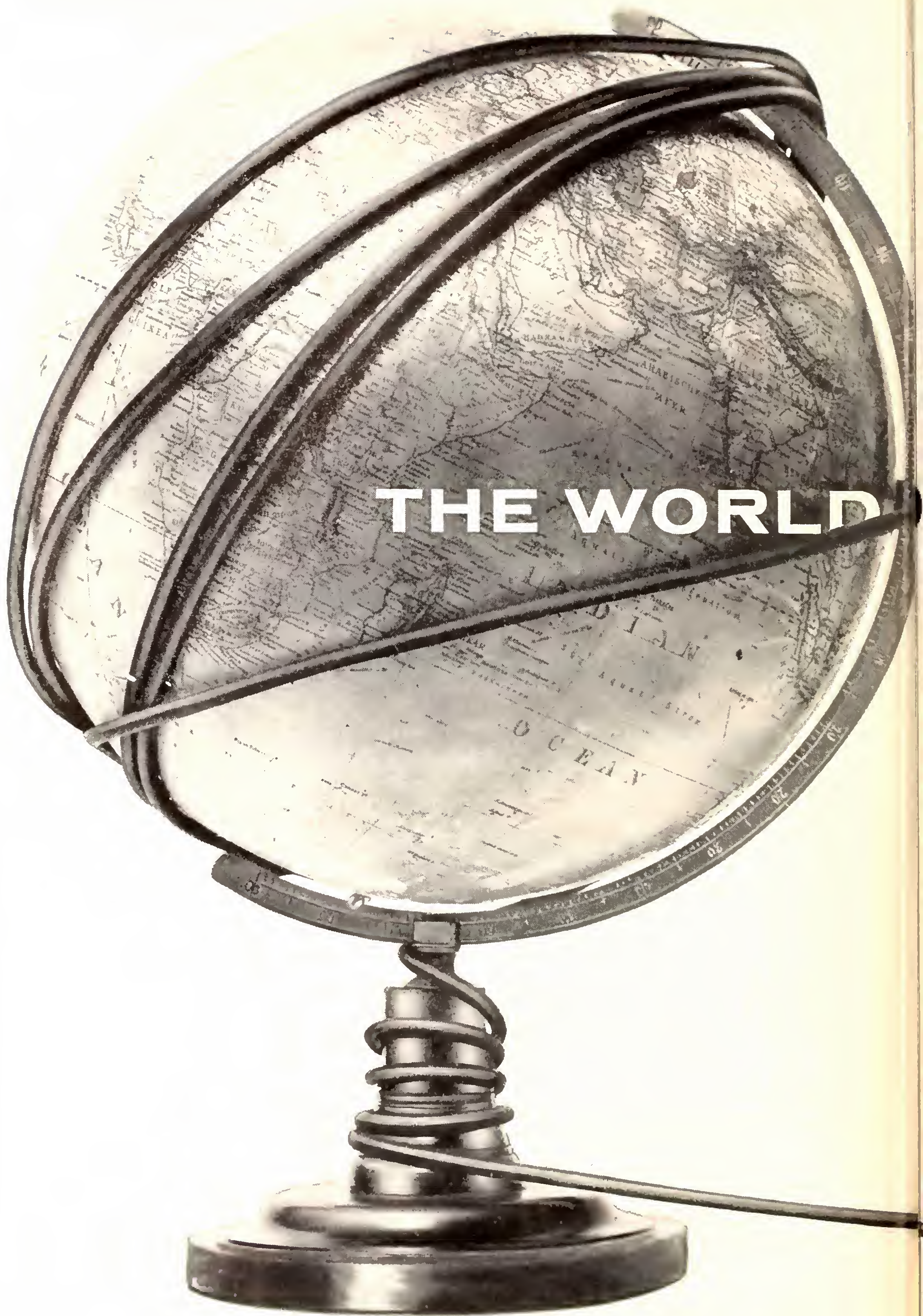
President:

TODD STORZ

KOWH
Omaha

WTIX
New Orleans

Represented by Adam Young Inc.



THE WORLD

ON A NEW "HOT LINE"




With the addition of NBC Radio Network's "HOT LINE" Service, now in operation, radio news coverage takes on increased stature. An open line, linking NBC Radio Central to every affiliate, is ready throughout the broadcast day. When news breaks anywhere in the world, immediate notice clears all stations automatically, to bring NBC Radio audiences instant word.

Beginning January 14th, the NBC Radio Network brings the nation another exclusive service: NETWORK NEWS ON THE HOUR. Not just a rehash of wire services, each broadcast will have fresh news — live, direct reports by NBC correspondents around the world, on-the-spot coverage of important local stories by Network Associate newsmen at NBC's affiliates. Throughout the entire week, the first five minutes of every hour will keep America on top of the news.

The "HOT LINE" Service and NEWS ON THE HOUR form a one-two news punch that will make the NBC Radio Station in every market THE source for swift, reliable, complete news coverage. This is the combination that gives listeners more reason than ever to keep tuned through the day to NBC Radio.

Advertisers have been quick to recognize the value of this vital development. Bristol-Myers has purchased half of all the NEWS ON THE HOUR broadcasts — one of the biggest network buys in years.

The dynamic energy of NBC Radio can generate sales for you, too. Your NBC Radio Network representative will tell you how. Call him today.

NBC RADIO NETWORK
a service of 

Be a **PRIVATE EYE** for **HOME SAFETY**



**Find Home Dangers
in time!
28,000 DIE YEARLY
in Home Accidents!**



YOUNG CHILDREN

die from fires—falls—
suffocation—poisons.

ALL unguarded medicines, household
chemicals, liquid fuels are dangerous.
Keep them out of reach—out of sight.

**14,000 YOUNG and OLD
DIE FROM FALLS ALONE!**



stay alert! stay alive!

Make all your family
"PRIVATE EYES"



Contributed as a public service by
THE ADVERTISING COUNCIL
THE NATIONAL SAFETY COUNCIL



Timebuyers at work

Frances "Johnny" John, media buyer, Bryan Houston, New York, favors no one medium because as an all-media buyer for Nescafé and other accounts, she is able to appraise each medium in its proper perspective. "In general, I use radio and tv for Nescafé for their immediacy, and print for detailed and firmly established impressions," Johnny says. "But each medium interrelatedly sells the product. Toni's 'White Rain' campaign, for example, confirmed the 'imagery transfer' factor: when the radio listener hears a commercial she's seen on tv, she sees it in her mind's eye." Johnny thinks her spot radio for Nescafé has been tremendously re-enforced by this tv dimension. "Since Nescafé is interested in reaching a broad audience of all economic levels," she adds, "I buy participations and adjacencies to shows of both general and specialized housewife's interests. Beverage and food advertisers often make the mistake of pointing their entire campaign to the lower middle class woman. But almost every woman is a potential customer." Johnny also likes to study ratings back over a long time period. "because recent ratings often show an incomplete picture."



Jeremy Sprague, media buyer, Cunningham & Walsh, New York, thinks that the currently expanding role of the advertising agency makes it imperative for the buyer to familiarize himself with all phases of the operation of his accounts. "The day of the narrow specialist is of the past," Jeremy observes. "The buyer must have a working knowledge of marketing, copy strategy and research to do his job effectively." Jeremy thinks the more the buyer knows of these functions in relation to his accounts, the less dependent he will be on ratings. "The buyer's use of ratings is at best a grab in the dark," he says. "His knowledge of each product's marketing aspects will sharpen his picture of its geographical patterns; research informs him of the customer's actions and habits; copy strategy shows him the selling psychology. Each relates to the other and provides him with a solid base for his buying, enabling him to select areas, times and programs that will best reach the client's market and evoke customer response." Jeremy adds: "Conversely, the marketing, copy and research specialists should know buying so that their work coordinates with media."



PIN POINT POWER GETS BEST RESULTS

Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates—with no waste coverage. W-I-T-H reaches 74%* of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to hit sales results "on the button" for you, too.

*Cumulative Pulse Audience Survey



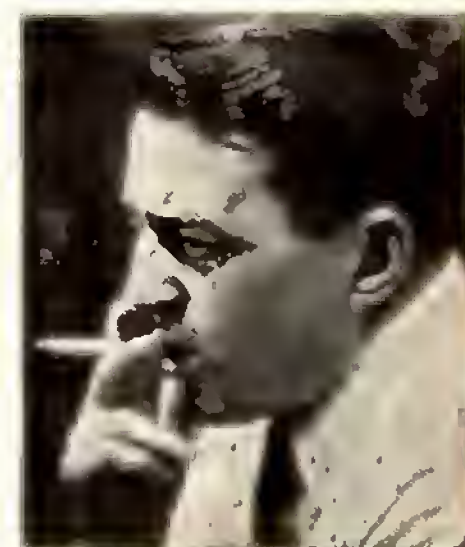
Buy **W I T H**
Tom Tinsley
President
R. C. Embry
Vice Pres.
C O N F I D E N C E

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

Sponsor backstage

A convention packed with human drama

In more than two decades of attending broadcasting-telecasting conventions of one kind and another I don't think I've ever seen one more packed with human drama and emotion than the National Broadcasting Company's 30th Annual Convention in Bal Harbour, Miami Beach recently. Pat Weaver was gone. And young Bobby Sarnoff rode the bucking broneo that is the network presidency. He rode it, as far as the affiliates' conclave at the opulent Americana Hotel is concerned, with dignity and calm assurance.



Young Robert's dad, General David Sarnoff, gave the assemblage a keen insight into the kind of soul-searching, on his part and Bobby's, which must have preceded his employment by and his rise in the Radio Corporation of America. The General told the story of a friend of his, whose son was working for a competitor. When the General asked this man how this had happened, he said he didn't want the boy embarrassed and criticized as he felt he would be in the position of the boss's son.

"Are you sure," asked the General, "you were worrying about your son being criticized or were you worrying about yourself being criticized?"

This gave the General's friend something to think about. And it gave the General's listeners an idea of what he and Bob went through before setting the course of Bob's career in the direction of the presidency of the National Broadcasting Company.

Dinner honoring Robert Sarnoff

On Thursday night, the second day of the convention, there was a dinner honoring Bobby. Fighting against an audience lulled by a plenitude of clear petite marmite parisienne, petite monse of red snapper maison with Maine lobster sauce Americaine, roti of prime sirloin of beef aux madere, not to mention the Louis Roederer champagne and the lime sherbet aux Rum and coupe Gina Marie—battling all this, plus a warm, smoke-filled room and speeches by Harry Bannister, Governor LeRoy Collins and Niles Trammel—the youthful NBC president nevertheless covered himself with glory with a statesmanlike address of his own, read with authority and just a touch of wry humor.

The plan to supply the nation's educational tv stations with three live half-hour network shows per week was of a nature to indicate that under Bobby's leadership, the public service efforts of the network would not be neglected. These shows, dealing with instruction in mathematics, government and the humanities, beginning in March and running for 26 weeks in afternoon time, should make a notable contribution to educational video. Bobby hit the educational nail right on the head when he said:

"... the drastic national shortage of teachers and classrooms lends a special urgency to their (the educational tv stations') efforts

KBIS

1000 WATTS
970 KC

POPULAR
MUSIC
24 HOURS
AROUND THE
CLOCK . . .

BAKERSFIELD & KERN COUNTY CALIFORNIA

1. Hub of California's petroleum industry
2. Notionally #1 in cotton #3 in agriculture.

2 of the WEST'S RICHEST MARKETS

1. Center of Nation's Supersonic Aircraft production.
2. Desert Expansion: America's fastest growing frontier.

KBVM

1000 WATTS
1380 KC

THE
BIG
VOICE OF
MUSIC . . .
FOR COMPLETE
ANTELOPE VALLEY COVERAGE

LANCASTER & ANTELOPE VALLEY CALIFORNIA

* Inquire of
ADAM YOUNG, INCORPORATED
about this outstanding
combination buy.

Channel 2 Means Business!

CBS in the land of ^MMilk and Honey



....serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.



HAYDN R. EVANS, Gen. Mgr.
Rep. WEED TELEVISION

Yep-Bigger'n Baltimore!

NIELSEN SURVEY

shows you why . . .

KANV is **THE** Station to reach the rich NEGRO Market in The Shreveport Area

Check these facts:

1. Over 36%* of the area population is negro.
2. There are 119,910** radio homes in the KANV Area.
3. 43,167 Negro Radio Homes in the KANV Area (36%).
4. KANV is the **ONLY ALL NEGRO PROGRAM** Station here.
5. KANV's **MONTHLY COVERAGE** is 16,940** homes reached
... or **39.2%** of all the negro radio homes.
6. Negroes here have *higher than average incomes*.
7. KANV Rates are low.

* Latest U. S. Census.

** Nielsen C. S. No. 2, 1956.

IT ADDS UP TO THIS:

If you want hard-sell, low-cost, saturated coverage of this rich negro market. . . . KANV is **YOUR** station.

Proof of this statement is the fact that KANV Sponsors not only renew but increase their contracts!

Call the KANV Rep in your area—NOW!



to build themselves into a major educational force. Those of us who live in television and who seek its full development in every area in society have a particular sympathy for the difficult problems of financing and programing which the educational stations face."

Bobby's words of caution to the assembled affiliates concerning the overuse of old Hollywood film product came as a surprise to some observers. It was not generally realized that NBC, and conceivably other network tv affiliates, had bought so much major Hollywood film product that it was reducing appreciably the amount of time wherein they could carry live network shows. Here again Bob clearly stated the picture in these words:

"The Hollywood film makers have, quite naturally, seen in the combination of their old pictures and television, a means of quick and profitable replacement for the loss of theatrical outlets and declining motion picture revenues. They have also seized on television as a means of reactivating idle movie studios and facilities. I do not criticize their decision to move into television. The financial pressures directing them toward our medium—after the broadcasters established it as a national system—have been obvious for some time, and the release of the feature backlogs was not unexpected.

Can features continue to draw audiences?

"Insofar as the broadcaster is concerned, the price tag on feature packages almost compels him to play each film over and over again in order to recoup his costs. These packages, of course, include some fine pictures which promise good first play ratings. But what about all the grade B, C, and D films in the package? How much audience will they hold when they have been run, and rerun and run again? And if most broadcasters take that route, where will the industry be when the end of the road is reached two or three years from now? Or will television by then have surrendered itself to the Hollywood film-makers as its main source of new product?

"Today, television broadcasting is at a crossroads: One fork has color signposts and points to programing created for the medium itself, with emphasis on live service. The other fork follows a detour to a reservoir of motion picture film, built up over the past 20 years. . . . We agree with a comment made by Jack Gould, radio-television editor of the *New York Times*. He wrote: 'Television is and must remain far more than a revision in the method of distributing Hollywood wares. . . . Its everlasting potential lies in the fact that it is a creative and distinctive artistic medium in its own right. . . . We will,' said Bob, 'continue to draw from all creative sources, film as well as live, in an effort to get the finest programing available.'

Young Sarnoff also made a meaningful and sound plea for a better understanding of a network's problems on the part of the press, the government and the public. At the end of his lengthy speech the audience gave him a standing ovation.

I was standing in an aisle, waiting for my friend, Eddy Arnold, as the crowd filed out after the speech. Mrs. Sarnoff and the General walked by before Eddy reached me. I complimented both of them on the fine job Bobby had done.

The General's eyes were slightly misty, and Mrs. Sarnoff's swam in tears of pride.

"He's just like his father," she said.

T.V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



A beautiful young girl in a fairyland setting is the background for the story of new Pink Camay . . . the soap of fabulous fragrance! It's an appeal that goes directly to the feminine heart! An unusual photographic sequence utilizes the shimmering reflections in a forest pool to demonstrate Camay's soothing, softening effect on lovely hands. The fragrance of Pink Camay and the fact that it's made with cold cream are linked with the brand name for high memory recall. Every moment of this series of spots holds attention—and sells Camay, in both English and French versions. Produced by SARRA for THE PROCTER & GAMBLE CO. OF CANADA, LTD., through THE F. H. HAYHURST CO., LIMITED.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Hit Parade cigarettes are sure to get plenty of attention from this series of 10 second I.D.'s, and 20 and 60 second commercials. Live action, stop motion, animation and a very "whistleable" jingle keep these spots crisp and fast moving. Clever use of the Hit Parade trade-mark plus product-in-use, picturing folks enjoying the new cigarette, fix the brand name firmly in the viewer's mind. "Your taste can't tell the filter's there!" is the promise of smoker enjoyment that clinches the selling message. Produced by SARRA for THE AMERICAN TOBACCO COMPANY, through BATTEN, BARTON, DURSTINE & OSBORN, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This unique one minute spot for Pet Milk was a Medal Award winner at the 24th Annual Art Directors' Club of Chicago. The subject has universal appeal—a mother and her baby. Perfect casting, simplicity of action and the musical background of Brahms' Lullaby create a most effective mood. This commercial is another one of the SARRA series for Pet used on the George Gobel and Red Skelton shows. Produced by SARRA for the PET MILK COMPANY, through the GARDNER ADVERTISING COMPANY.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sparkling animation and a catchy jingle keep this series of short commercials for Frisch's food products lively and entertaining. These fast paced spots—only 10 and 20 seconds long—show how tasty Frisch's products (Big Boy Hamburgers, Brawny Lad Steak Sandwiches and Fresh Fish Sandwiches) supply an abundance of quick energy when plenty is needed. Produced by SARRA for FRISCH'S BIG BOY RESTAURANTS, INC. through ROLLMAN ADVERTISING AGENCY. If you'd like to see other recent SARRA commercials, drop a line to SARRA and ask for Reel 3.


SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

WVET RADIO

IS BREAKING RECORDS IN ROCHESTER

We're really breaking records—our library has been cleared of nerve racking, hard to take music and now WVET features "Melody Fidelity," good music for listening pleasure. The kind of music adults will remember and enjoy morning, noon and night. It's not crew cut or long hair, but just good enjoyable music that Rochester wants. News, too, is breaking all listening records for WVET's complete up-to-the-minute world-wide and local news coverage is aired every hour on the hour. Both news and music are presented by WVET personalities who are long-time favorites in Rochester. Your clients can break sales records with WVET radio.



5000 WATTS
1280 KC

WVET

ROCHESTER, N.Y.
Represented Nationally by
THE BOLLING COMPANY

MUSIC
NEWS
ABC

49th and Madison

Spot buys

You are to be commended on the excellent job you are doing in reporting on "spot" buys in both radio and television. Recently released figures on spot tv by TvB, as well as the most recent spot radio figures released by SRA, continue to point up the growing significance of spot advertising and, without any question, the trend will continue.

The year 1956 will be a banner year in both radio and tv spot advertising, and I have a feeling that in order to keep up on all the activity in these two outstanding mediums of advertising, you will be devoting much more space to these two columns.

Lawrence Webb, *managing director*
Station Representatives Association
New York

Top 50 agencies

Thank you for the wonderful error you made—you listed us in your "Top 50 Air Agencies" as doing 7½ million in combined radio-tv billing which is 45% of our overall billing. Actually, it is 75% of our business.

Emil Mogul,
Emil Mogul, New York

• SPONSOR regrets that the figure carried for Emil Mogul's total billings were incorrect due to a misinterpretation on SPONSOR's part of data furnished by the agency.

Congratulations on SPONSOR's expanded annual report on agency billings in air media.

You have kept pace with the medium's growth by expanding the list of agencies represented to 50, and I'm sure this survey will get plenty of reference during the year by agencies and advertisers alike.

We have been particularly impressed with your level of accuracy for these hard-to-get billings figures, and, of course, it's interesting to us in the agency business to have this year-end summary of account activity.

George Wolf, *v.p., radio-tv*
director, Ruthrauff & Ryan

Filmed commercials abroad

Though it was some months back that I visited the International Film Festival held at Cannes in September, it oc-

curred to me that your readers might be interested in some production aspects of European filmed commercials.

A comparison between American and European production costs and problems proves enlightening. By our standards European labor costs are relatively inexpensive and money is saved all down the line beginning with the set carpenters and ending with the camera crew and editing staff. No overtime is paid in Italy, where production is most active, except in the case of electricians. They are paid at the rate of half-time for any work over the regular eight hours. This would tend to prove to Americans searching for production facilities outside the jurisdiction of high-scaled American unions that it is cheaper to make films abroad. Cheaper, yes. Not better and certainly not easier. The difficulties entailed in trying to complete, say a filmed television commercial, via transatlantic communications would be too impractical to contemplate. Correspondence must be depended on in this type of venture for obviously the expense of sending American personnel to supervise the project negates the lower labor costs.

Another complicating factor is lack of time. Very often, in New York, when a film reaches the shooting stage it is discovered that the answer print date is three weeks, or less, away. This is too short a time for a commercial to be comfortably produced. But it can be done. It would be impossible, though, to achieve if a European company were involved. If sponsors will eventually agree to a longer production schedule than is now customary and if they will be content to accept a finished film without actively participating in the production it is possible that more American films will be made abroad.

At Cannes, advertisers placed contracts and producers gathered together enough work to keep full staffs busily employed for the coming year as a result of bringing to the Festival prize samples of what can be done in cinema advertising.

We saw the best that Europe had to

Saturation!



IN SAN DIEGO
THE NATION'S
19th MARKET

IN SAN DIEGO IT'S

KFMB

5000 WATTS 540 KC

REPRESENTED BY PETRY
Weather • Adams • Seelig, Inc., San Diego 1, Calif.

offer in advertising films. They varied from very ordinary to quite good and none were outstandingly stimulating. We did as well, and in many cases better than most, wherever we competed.

Doris Reichbart, *prod. super.*
Robert Lawrence Prod., N. Y.

Readers' service

I should be very pleased to know of a publication outlining the different audience reaction guides such as Trendex and Nielsen, etc. Is there a publication which describes how the indices are compiled, and what they mean?

Barrie Thorne

North American representative
The British Broadcasting Corp.
New York

● SPONSOR has published several articles analyzing and comparing the various rating services. Reprints and tear copies of these articles are available in limited quantities for a nominal charge.

Radio tune-in

Recently we received a reprint taken from the November 3rd issue of SPONSOR, "How Wrong Are You About Radio Tune-In?"

This is one of the best listener's surveys I have seen in some time. I would greatly appreciate it if you could send me a dozen copies. If there is any charge, just bill our accounting department.

Ken Hastie, *radio sales manager*
WMT, Cedar Rapids, Iowa

Tv and Radio Directory

Would you please send us the map of locations of the restaurants most fre-

How to keep from getting lost
in NEW YORK and CHICAGO



1957 edition of SPONSOR's Tv Radio Directory

quented by advertising people as outlined in your October 1st issue "letters to the editor."

Bob Powell,

Powell-Gayek, Inc., Detroit

● The listing of "Where admen eat to meet" is included in the current edition of the Tv and Radio Directory available without charge from SPONSOR Publications, 40 East 19th street.

FIRST

PERSON

The young lady's name is Norma Gilchrist.

First person Southern California homemakers turn to for food and fashion information.

First person on television ever to be honored with the Life Line Trophy from the Grocery Manufacturers of America for the best job of selling food products.

First person you need to sell your product in Southern California.

KTTV

Los Angeles Times-MGM Television

Represented nationally by



They're all "AYE'S"



IN California's GREAT CENTRAL VALLEY
ONLY "10" gives you
TWO - FOR - ONE!



SACRAMENTO

TOTAL AREA SET COUNT:
366,550



STOCKTON - MODESTO

TV audiences "aye" KBET-TV
over any other station!

Recent survey proves Channel Ten
dominates the nation's 37th market*

(*as designated by CBS before FCC)

KBET-TV • CHANNEL 10

SACRAMENTO



CALIFORNIA

BASIC

CBS OUTLET

Call H-R Television, Inc. for Current Aails



THE 1956 STORY

Spot radio expected to hit \$150 million, all-time high, while total radio-tv advertising accounts for nearly 20% of all ad money spent

It was a good year, no question about it.

The year 1956 saw record activity on the part of tv-radio advertisers and, consequently, record income for broadcasters.

The air media latched on to nearly 20% of the \$10 billion spent on all advertising this year, it is estimated by SPONSOR.

But there were headaches, too.

The broadcasting industry's every niche and cranny was examined by a number of Congressional committees, with the Senate Interstate Commerce and Judiciary Committees in the forefront of the probing.

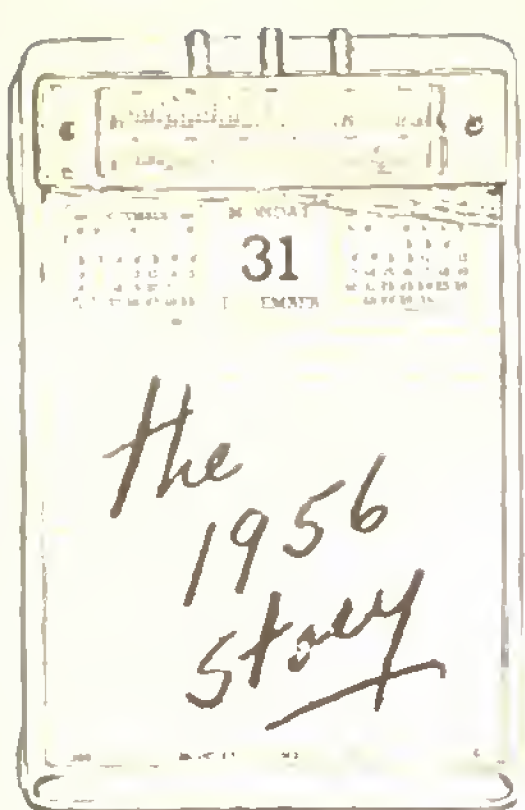
There was unrest on the network tv

programming front as a number of new shows turned out disappointments. There was some heavy thinking about the 15% commission. The flood of feature films was welcomed by program-hungry stations and the impact of this on other programming forms was high-lighted by NBC's concern as expressed by President Robert Sarnoff at the network's 30th anniversary.

Gains were registered in nearly all sectors of air advertising. Only network radio is expected to show a decline. However, the strong recovery shown by the am webs during the last quarter indicates that network business is now running ahead of the level of a year ago, and the future looks good.

Tv's overall billings are expected to hit the \$1.2 billion mark this year, up nearly 20% from the 1955 figure, with network, spot and local moving ahead by roughly equal percentage increases. Network tv will probably do a little better than the average since PIB gross time data for the first 10 months showed network billings running 21.5% ahead of last year. Spot tv seemed to be running ahead of the rest of tv but the dip in third quarter gross time billings, as reported by TVB, indicates the final 1956 gross will be close to the overall tv average.

It was an astonishingly good year for spot radio as the long-awaited upturn came. The extent of it surprised



even spot radio's most faithful adherents. Time sales for 1956 is estimated by SRA as hitting \$150,000,000, an all-time record for the medium. SRA figures show time sales through October are now running 22% ahead of last year.

Network radio ended the year with the best prospects it has had for years. The Colgate, Lever and Bristol-Myers buys testified to a new appreciation of web radio's economy and reach among the shrewdest air buyers. With the lack of PIB gross time figures to base estimates upon, predictions of the 1956 web radio billings dip vary considerably, ranging from 2 to nearly 20%. But there is every expectation that, unless an unexpected turn of affairs comes about, network radio will show a considerable advance in billings during 1957.

The influx of major studio feature films on the tv market in 1956 was an outstanding development. Practically all the pre-1913 movie libraries are now on tv except Paramount and Universal.

Top features began hitting tv screens in force in the fall of 1956. It became apparent within a short time that features could be programming blockbusters (See "Feature Film rating—how good?" SPONSOR, 22 December 1956). The variety in quality of the Hollywood product, however, presented new problems to both sponsor and station alike.

Some trends that had been simmering broke out into the surface in 1956. Two of them affected agencies. One was a more public concern with the 15% commission and the other, somewhat related, was the greater attention paid to the increasing marketing services provided by agencies.

The commission problem has been bothering agency and client for some years. On the one hand, agencies were increasing their fees as they added more services while, on the other hand, a number of clients with heavy investments in network tv began questioning the agencies' 15% charge on top of the cost of expensive, packed shows.

(Continued on page 23)

SPOT TV

Spot tv buyers still want prime slots, and 1956 trends opened up more of them

With the growth of television stations continuing at a snail's pace in 1956, spot television has continued to face the problem prevalent over the past few years: there are more clients who want to buy prime nighttime availabilities than there are availabilities to go around.

Yet there has been progress on this front in two directions:

1. ABC TV affiliates, with that network's steadily improved position, have become regarded more often as highly desirable buys, increasing the time slot supply.

2. Advertisers, swayed by increasingly agile selling by the reps, have looked with more favor on substitutes to Class "AA" slots next to the top-rated nighttime shows.

The fact that there is constant backing and filling to find prime availabilities should not be taken as meaning, however, that the advertiser with a heart set on prime time cannot come up with the desired schedules. It takes work and skillful buying, however.

One of the encouraging developments from the point of view of adding to the supply of high-rated availabilities has been the unleashing of the Hollywood backlogs. Existing advertisers in feature film programming are assured of audience gains and new advertisers are being attracted into feature blocks on the strength of feature film performance.

In some respects, one of the most important developments in spot tv this year—from the point of view of both buyer and seller—has been the release of spot tv spending figures for leading advertisers by Television Bureau of Advertising. For the first time in spot, admen now have an index of spending by their competitors.

TvB's report on third-quarter spending shows a total spot investment of \$83.8 million, of which \$21.7 million was spent by food and grocery product advertisers. The other biggest group investors—in this order—are cosmetics and toiletries; beer, ale and wine; tobacco products and supplies; drug items. In its first full-year report, extending from October, 1955, through September, 1956, TvB shows national and regional advertisers spent \$393.5 million in the medium.

Fast-turnover packaged goods are spot's biggest customers. And many non-household items, such as cigarettes and cars, are moving into daytime periods to reach women. One of the newest buying trends is by such firms as fabric manufacturers and soft goods suppliers, who turn to spot to cement dealer rather than consumer relations.

Advertisers, after an impulsive rush into spot, are returning for a better-considered reason: it's productive for them.

Outlook: Continued search for prime time slots, but more movement into other periods; still more package plans, with a variety to fit almost any budget; less seasonal buying; higher frequencies for maximum market dent; development of better ways to demonstrate products in limited time.

NETWORK TV

Total spending in 1956 likely to hit \$700 million. Programing not auspicious

To nobody's surprise, advertisers continued pouring increasing amounts of money into network tv in 1956. With PIB gross time billings indicating at least a 20% increase in 1956 over the previous year, it appears that the total network tv spending figure by advertisers will hit at least \$650 million in 1956. This does not include commercial or program promotion costs, which should add another \$50 million on top of that, but does include net time, talent and production estimates.

ABC TV continued climbing fast. PIB figures for the first 10 months of this year showed a 64% jump while CBS TV climbed 18.2% and NBC 15.8%. CBS remains a strong first in billings, primarily because of its hold on daytime. While ABC is a strong contender its time billings are still less than half of NBC's, and its October increase over 1955 was less than the other tv webs.

The 1956-57 season was not marked by any striking changes. Shared-product sponsorship continued rising so that now only about 15% of the shows carry a single product or are institutional in nature. Costs continued rising with the average half-hour film show going up from about \$33,000 during the 1955-56 season to about \$38,000 during the current season.

New tv shows this season reflected the conservatism of sponsors reluctant to gamble millions on off-beat or new ideas. One result of this attitude, however natural, was the disappointing showing of a number of situation comedies and variety shows. They include the Herb Shriner and Walter Winchell variety half-hours and such situation comedies as *Stanley*, *The Brothers* and *Noah's Ark*. The greater emphasis on half-hours showed clearly the trend to the long show had run its course. Though CBS added a 90-minute weekly program, its *Ford Star Jubilee* was canceled and NBC replaced its Sunday spectacular with a half-dozen Hallmark shows and the one-week-in-four *Chevy Show* of one hour.

Daytime tv trends were marked by an upswing in audience-participation and personality shows and a downswing in the quarter-hour daytime drama. NBC is now left with only one daytime drama, *Modern Romances*, which is not a serial in the traditional sense of the term but a group of self-contained dramas, each one running for a set number of broadcasts. An interesting development in P&G's experiment with two half-hour serials on CBS, *As the World Turns* and *Edge of Night*. One value of this format is the reduced cost per quarter hour compared with the traditional serial.

Outlook: There is evidence that the common complaint by advertisers concerning program costs may be a lot more than just noise next season as tv home saturation is likely to level off soon. Greater care in choosing shows with close agency control may also be in the works for next year.

TV AND WASHINGTON

Allocation and network probes yield tons of data but no decisions are reached

The agencies in Washington concerned with the broadcasting business spent a busy year gathering data on its operations with particular emphasis on the station allocation problem (meaning uhf) and network operations.

The Senate Commerce Committee dove into these complications for the second time in three years while the Judiciary Committee of the Senate made its debut, insofar as probing recent broadcasting practices are concerned, by also holding extensive hearings. To top off the year the Justice Department filed a civil suit against RCA-NBC because of the Philadelphia-Cleveland station swap with Westinghouse, alarming broadcasters by its talk about forcing NBC to divest itself of certain properties. In addition, the FCC network study committee gathered and analyzed a mass of material while the FCC itself made some short- and long-range proposals: but no specific major action has resulted.

Outlook: The likelihood of any extensive action to help uhf in the near future still looks remote. There has been talk in Washington of bringing in a 'strong' FCC chairman.

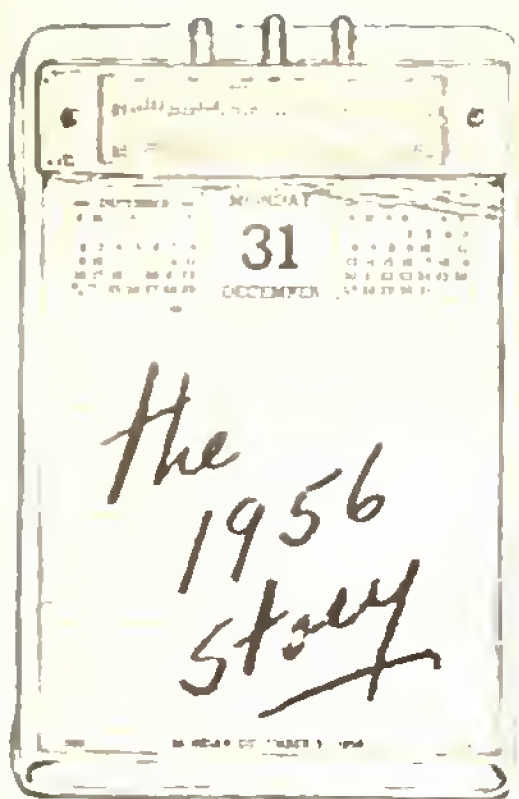
FILM

Feature films have wide, varied impact; co-sponsorship of syndicated series up

The influx of feature films into tv was the biggest thing to hit the tv film distribution business since it started. Its impact was wide and varied. Top features, though not getting the ratings reached by an Ed Sullivan or an *I Love Lucy*, proved this fall they can take the measure of many network shows. Their purchase meant the death of many live, local shows and some program switches by competitive stations, including the technique of throwing strong web shows opposite the features.

On the syndicated film front there was a noticeable increase in shared sponsorship, a development paralleling the network trend and for the same reason—money. Costs of syndicated series continued rising, with the outdoor formats being one big reason. Union increases also affected costs, especially where child stars were involved. The top distributors were more active in placing shows on the network. Screen Gems made a bid for dominance in the field by taking over Hygo and Unity and making a multi-million dollar loan to boost its production of half-hour series in 1957.

Outlook: Stripping of syndicated series during the day is likely to continue increasing. Over the long term the series looks safe in its competition with Hollywood features.



The 15% commission also came under fire from the government to the extent that it questioned whether a trade organization (the 4A's) could make standard commissions a condition of membership. The question was settled with the 4A's signing of a consent decree (which means the defendant in a government suit denies any wrongdoing but promises not to do it again) which, in effect, left the commission problem to individual firms.

The increase in agency marketing services has been a feature of the postwar decade but never was there so much talk about it as in 1956. A significant development in 1956, however, was the setting up by McCann-Erickson of Market Planning Corp., a pioneer step extending the agency's range of service into the management consultant field and evoking rumblings of discontent from the old-line management consultant organizations.

Radio-tv set production continued its merry pace during the past year. Tv factory sales were estimated to be down a little. The 1955 figure was 7.7 million; the 1956 figure is expected to be 7.3 million. This excludes color, which in 1956 added 125,000 sets to the total in terms of sales to the public. About 40,000 homes had color already as 1956 began (for retailer comments on color tv set sales and color tv growth outlook, see Sponsor Asks this issue, page 74).

Portable tv sets registered a six-fold advance over 1955 in factory production, the 1956 figure coming to 150,000. Some industry sources expect the portable production total to hit 3 million in 1957.

Home radio set production was up from 7.6 million in 1955 to an estimated 8.3 million in 1956. This includes a hike in portable production of 10% over the 1955 figure of 2 million. Nearly a million transistor portables were manufactured. Auto radio production was down in line with the decline in auto production. Whatever 1956 auto production will be it can be assumed that about 82% of the new cars will be equipped with radios.

(Continued on page 30)

SPOT RADIO

Spot radio comes back strong in 1956, saturation strength buying is a big factor

Spot radio is staging a comeback which is surprising even its most staunch adherents.

Clients, station representatives and stations are all a bit goggle-eyed at the renaissance of the spot medium. They figured the spurt of spot buying early this year was only a quick catch-up with left-over budgets.

This was far from the case; 1956 is spot's best year in all of radio history. Month by month, spot has recorded significant billing gains, reaching its peak in October. Then, according to Station Representatives Assn., billings were up 31% from that month in 1955, heading for a total of some \$150 million for the year, or 22% ahead of 1955.

What's the reason for this unprecedented amount of spot activity? Flexibility sums it up. Both the buying and the selling are more flexible than they've ever been.

There's maneuverability in circulation, total reach, cost and strategy—the reasons buyers like spot. They're using heavier saturations and longer contract schedules, because they need frequency to make a market dent. They get this frequency with concentration in a market and with extension of the campaign period.

Saturation strength buying is a big factor in breaking the prime-time bottleneck. Buyers are still scrambling for early morning and late afternoon availabilities, but today they're more receptive than ever before to a buying pattern spread throughout a span of hours.

Much of spot radio's new stature stems from its new role as a basic rather than a supplemental medium. Before this, it was largely supportive. But today it's often the only effort, or a primary one, for national advertisers.

In bearing a heavier selling responsibility, spot is growing up to the task by working out refinements which have been too long neglected. Spot is researching itself, providing advertisers with specific market and sales data, developing new program and commercial techniques which take better aural advantage of the ear-medium, going after new business aggressively and imaginatively.

Hundreds of new advertisers have moved into spot in the last year, most of them sticking with the tried and true formulae. But the pace-setters are developing the trends which make this selling tool a sharper one.

A useful tool for buyers and sellers, spot radio dollar figures on spending by individual clients, may be forthcoming in 1957. SRA has already taken strides towards this yardstick with its monthly industry total figures.

Outlook: A steady growth in spot radio buying, advertiser acceptance of so-called marginal time periods, with particular interest in daytime and weekend hours, more 52-week and long-term orders, new research which will bring non-advertisers into the spot fold. Tip: keep an eye on nighttime.

NETWORK RADIO

Network radio's new flexibility racks up sales, pulls back blue-chip advertisers

This is the year the big-money boys returned to net radio.

Their re-entry reversed an eight-year trend in which network radio blue chips dwindled to an ever smaller number. This return of the blue chips points up the most significant development in network radio: it's learning to live with television, and with itself.

In order to finally reach the point where it can live with tv, network radio has re-cast its basic ingredients into a new mold. A big part of this new mold is flexibility, which, combined with mass coverage and low costs, is convincing the blue chips they should return. For the first time in years, network radio can point to heavy investments—Lever's \$3 million daytime investment on CBS, Bristol-Myers' \$2.1 million on NBC.

Why are they returning? And why will many more? The networks are offering them intriguing buys, with high circulation—and the bigger the client, the more dependent he is on a mass market.

ABC is strengthening its morning program block, and following the selling trend to shorter segments. CBS, with its strong daytime strips, is 91% sold between 10 a.m. and 3:30 p.m., and has nowhere to move but to nighttime and weekend periods.

Mutual is capitalizing on the medium's strongest programming concept—news, airing it frequently and in detail. It's adding one-shots, too, which advertisers like because of their promotional value to dealers. And NBC, in the midst of its full-scale revitalization program, is moving *Monitor* back to include Friday night in an effort to get the total weekend audience and listeners in cars. Half of its new "hot line" news innovation, bulletins every hour of the day for 17 hours, has been sold to Bristol-Myers: now the problem is to deliver station clearances (see *Sponsor-Scope* this issue).

Even though there are many new client names on the 1956 network radio roster, 1956 billings are still following the downward trend of the post-1948 era. Three of the networks expect to make money this year, however. Mutual anticipates a loss.

All four expect a profit next year, with a considerable gain in billings. The biggest portent for this is the re-emergence of the blue chip accounts. Another: the first use of the medium by new advertisers.

A big need for 1957 to guide clients interested in a return to network radio: publication of figures on advertiser spending in network radio, unavailable since PIB dropped this service last year.

Outlook: Shorter segments for sponsorship, to attract even the small-budget advertiser; more 52-week orders; stronger accent on sales and sales development; strengthened programming but nothing radically new; better coordination of copy approach and time period to sell women.

AGENCY COMPENSATION

ANA's study of 15% commission system gets under way with first report in March

As 1956 spins out its last hours, the agency compensation system is under serious reassessment for the first time in more than 20 years. In October, the Association of National Advertisers named Albert Frey, Marketing professor at Dartmouth's Amos Tuck Business School, to study agency functions in relation to the 15% commission. ANA's board has met once with Frey to set up operational techniques, will hear his preliminary report at its spring meeting in March. Target date for final report in this \$40,000 study is next annual fall meeting in New York City. There is little doubt that tv has, through costly packaged network shows, played a role in rekindling client interest in the subject. A few clients feel agencies are "riding a gravy train" with such shows. However, this year has seen a movement by many agencies toward a return to show control. This, plus increase in marketing services, may go far to provide a strong case for retention of the 15% system.

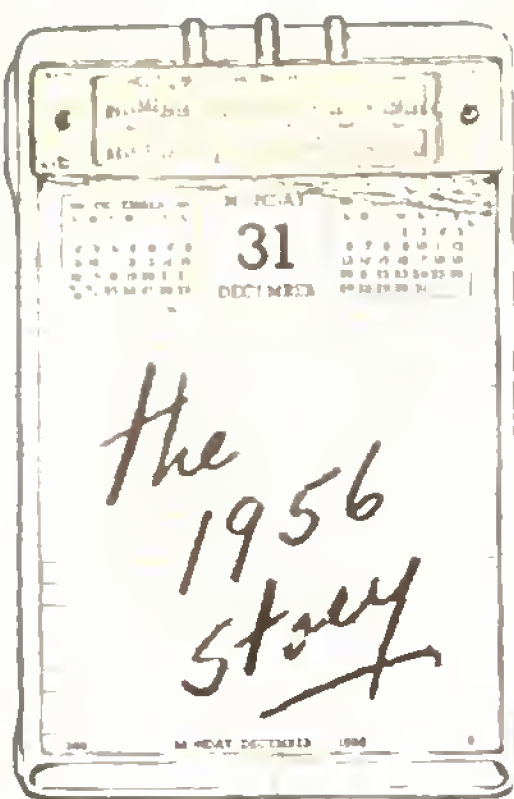
Outlook: Whatever Frey's study reveals, there is little chance of any blanket change in agency compensation. It remains an individual matter between agency and client.

COMMERCIALS

Radio and tv commercials of 1956 showed more creativity, used expensive production

Radio and tv commercials in 1956 have generally had one characteristic in common: greater sophistication and know-how in exploitation of production. Radio commercials, for instance, were marked by more elaborate use of sound effects and music, as well as careful voice casting designed to capture the listener's attention. Some of the best radio efforts have not only been created with the tv selling message in mind, but they've also managed to evoke vivid images. In short, more thought, care, money and creativity have gone into the writing and producing of radio commercials. Television commercials were outstanding for combinations of techniques. In film commercials, for instance, animation and live action were combined without disturbing the unified mood of the commercial. Live commercials also combined techniques, made use of film inserts to give greater variety and dimension to the message. Copywriters themselves have shown greater knowledge of production facilities in their commercial concepts.

Outlook: In 1957 you can look forward to more diversified casting, with emphasis on interesting people rather than smiling faces. Music will be used for dramatic underscoring.



Station growth in tv continued at a slow pace while radio station growth actually quickened. There are close to 3,000 commercial am stations now in operation, the 1956 increase being nearly 200. In addition there are more than 100 CP's not on the air and nearly 350 am applications pending. Fm stations remained about the same.

The year started with about 34 million tv homes and Nielsen now calculates the total at 37.7 million—still a healthy increase as tv saturation climbs into the high 70s.

According to NBC figures through 14 December 40 new commercial tv stations in the continental U.S. came on the air. An even dozen gave up, making a net increase of 28 stations. The number of tv markets increased from 269 to 285.

The definition of a tv "market" varies by network but a comparison of ABC and NBC figures showed agreement in most cases. Here are the new tv markets, according to both networks (in order of their coming on the air):

Big Spring, Tex.; Marquette, Mich.; Spartanburg, S. C.; Elmira, N. Y.; Hattiesburg, Miss.; Daytona Beach, Fla.; Columbus, Miss.; Redding, Cal.; Klamath Falls, Ore.; Bristol, Va.; Ardmore, Okla.; Montrose, Colo.; Carlsbad, N. M.; Dickenson, N. D.; Presque Isle, Me. and Clovis, N. M.

In addition, NBC listed the following: Hays Center, Neb.; Sweetwater, Tex.; Roseburg, Ore. and Hagaman, N. Y. ABC added Laredo, Tex. as a new market.

Among the existing tv markets with new tv stations were, according to ABC: Milwaukee, Miami, Memphis, Albany, N. Y.; Chattanooga, Portland, Ore., Richmond, Norfolk and Knoxville.

The outlook for 1957, insofar as radio-tv billings are concerned, is definitely promising. All indications point to increases up and down the line in both spot and network, radio and tv.

Tv still has much growth potential while radio seems to have found its niche at last.



MR. BOH GIVES . . .

Public service plus—National Brewing donates month's ad campaign to Joint Appeal

"Mr. Boh asks . . ." this phrase was the only product identification used by the National Brewing Company, of Baltimore, in its recent and unique public service effort. Mr. Boh is National's trade mark for its Bohemian beer.

Just what the brewery did was this: turn all of its advertising resources over to Baltimore's Community Chest-Red Cross Joint Appeal for an entire month. For five weeks all radio and television programs plus all newspaper ads sold nothing but the Joint Appeal. Baltimore radio and tv programs sponsored by National included: Major League Baseball, professional football, feature film, syndicated film shows (*Stage 7, Man Called X*), wrestling, sports, harness racing and other shows. Print media donated included 1,800-line newspaper ads in the metropolitan papers.

W. B. Doner & Company, National's agency, put in extra time preparing copy and material for the public-spirited drive. However, the ad agency had already entered the picture months before when it offered its services to the Joint Appeal for the forthcoming campaign.

When Jerold C. Hoffberger, president of National Brewing, announced he would turn over his company's full ad budget to the campaign, he stated he felt strongly that the lip service usually given community fund raising projects is insufficient. More is needed than the small box in newspaper ads or the tag at the end of radio and tv commercials.

Results of the Joint Appeal promotion show that Baltimore exceeded its goal (which was 10% higher than last year) and raised funds topping \$4 million. National, which is the city's largest single advertiser, made some interesting discoveries—ratings on its air media programs did not suffer, nor did beer sales fall off during the month without commercials.



JEROLD C. HOFFBERGER, president of the National Brewing Co., receives an award for the Joint Appeal campaign effort in Baltimore

PART 2 OF TWO PARTS

Last issue: *The ten top radio commercials of 1956*



THE TEN TOP TELEVISION COMMERCIALS OF 1956

These commercials were picked for SPONSOR by a panel of agency copy chiefs as outstanding in memorability, product interest, story and production value

What makes a tv commercial click in the eyes of the professional tv commercial experts—agency copy chiefs?

SPONSOR asked this question of copy v.p.'s at the largest air media agencies and probed their reasons for choosing some commercials as outstanding and labeling others as flops. Here, in alphabetical order, are the tv commercials the copy experts mentioned most often as being the year's best:

Alka-Seltzer (Geoffrey Wade); Bufferin (Y&R); Chesterfield (McCam-Erickson); Dodge (Grant); Halo (Carl S. Brown); Kraft (J. Walter Thompson); L&M (Dancer-Fitzgerald-Sample); Pepsi Cola (K&E); Piel's (Y&R); Revlon (BBDO).

What makes a television commercial qualify as outstanding in the field?

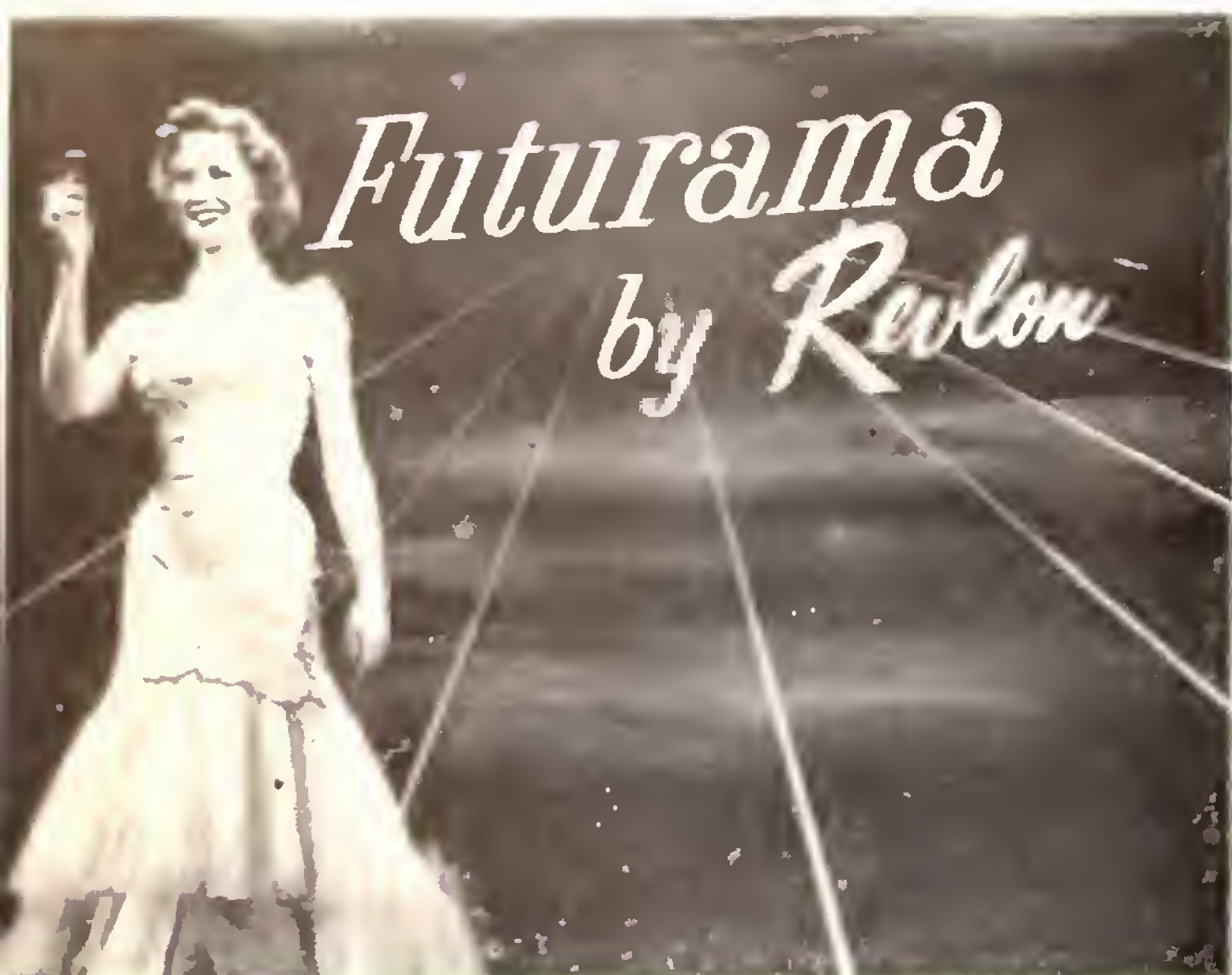
1. *It must speak to the product's market in the mood of that market.* A problem some copy chiefs complain about might be called "client's infatuation with his own product." Showing row upon row of the product carries little sales conviction in itself, they point out. "It's far more effective to show the viewer what the product can do for him," as the copy v.p. of an agency heavy in automotive billing observed.

2. *It should demonstrate dramatically and visually the consumer benefits of the product.* "That doesn't mean showing constantly grinning faces using the product," said JWT film executive, Ernie Motyl. His words were echoed by copy experts who warn against insincerity. Consumer satis-

faction, they say, should be implicit from the product advantage dramatized in the commercial.

"Take the films showing a Dodge following in the tracks of a tank over tough terrain," said the copy chief of a competing car. "That's dramatic visualization of a smooth ride."

3. *Keep down the number of copy points and express them with integrated audio and video.* Viewers can absorb only so much in short time, so make a few points simply. Don't add confusion by mixing too many techniques or adding gimmicks. Above all, be sure that the audio is related to the action on the screen. The best television commercials have a unified mood and integrated action, with each sequence leading logically to the next.



Revlon, BBDO

Direct, hard-sell can be effective, say the experts, when you have a personality as salesman and talk to the viewer about things she wants to hear. Barbara Britton lends glamor to the Revlon \$64,000 Challenge commercials, and she's identified with the product. Nonetheless, the product name constantly stays on screen.

Credits: Agency writers under group head Harold Longman were Florine Robinson, Dorothy Zitz. Agency production staff on Futurama were Dorothy LaClair and Neal Wilder. Stan Lee is free-lance director.



Chesterfield, McCann-Erickson

Realism is persuasive, maintains SPONSOR's panel, especially when you show the product being used in natural and agreeable locations. They voted for Chesterfield commercials because of their "natural, unself-conscious documentary technique." A couple at a ball game are enjoying a smoke—this links Chesterfields with pleasure.

Credits: Written by Don Calhoun and David Lippincott, they were directed by Bill LaCava. Art director, Bill Duffy. A. T. V. Film Productions made the commercials under the direction of Mickey Schwarz.



Pepsi Cola, Kenyon & Eckhardt

When you can combine a personality, associated with your product, and put her into a variety of situations leading to using your product, you've got hard-sell, according to the copy chiefs. They picked Pepsi for the interesting and natural pastimes during which singer-personality Polly Bergen reaches for a Pepsi.

Credit: K&E's Roslyn Refin supervised all writing and production. Michael Remba is senior writer. Al Tennyson supervised film production. Film producer for the series is Universal Pictures Company.



Dodge, Grant

Dramatization of product benefits through interesting visual sequences is worth more than words, say the wordsmiths. Dodge dramatized the smooth ride by showing the car following a tank over Marine testing grounds. This is persuasion in tv terms.

Credits: Writer-director was Bob Mack in Grant's Detroit office. Don In Productions, Hollywood, made the commercial film series.



Piel's, Young & Rubicam

The cartoon characters, Bert and Harry, personify the product, but while they're engaged in typical amusing banter between themselves, they inform the viewer about the quality of their beer. While humor is hard to sustain, they've done so in 1956.

Credits: Young & Rubicam copywriter was Ed Graham. Jack Sidebotham was art director. Martin Slattery, agency film producer. UPA made the films, under UPA creative director Chris Ishii.



L&M, Dancer-Fitzgerald-Sample

The "live modern" theme is translated into appealing visual sequence showing you people in yesteryear's costume, then in today engaged in favorite pastimes like riding, swimming. Smoking's "modern" pleasure.

Credits: Writers were Wally Mead, Chase Small, Stover, Stanley Baum. Norman Mathews was producer. Cascade Pictures of California filmed the series.



Halo, Carl S. Brown

Too many techniques can make commercials confusing, but Halo combines live-action film and combination to create a young, sprightly mood. Copywriters are quick to point out that production can make or break their copy. In the case of Halo, they praised a successful marriage of words with casting and with music. "Whistle-clean" is underscored both musically and visually for product appeal.

Credits: Jingle by Toni Pallaco Prods. Written by v.p. Robert Crane. Films by Shamus Culhane



Kraft, J. Walter Thompson

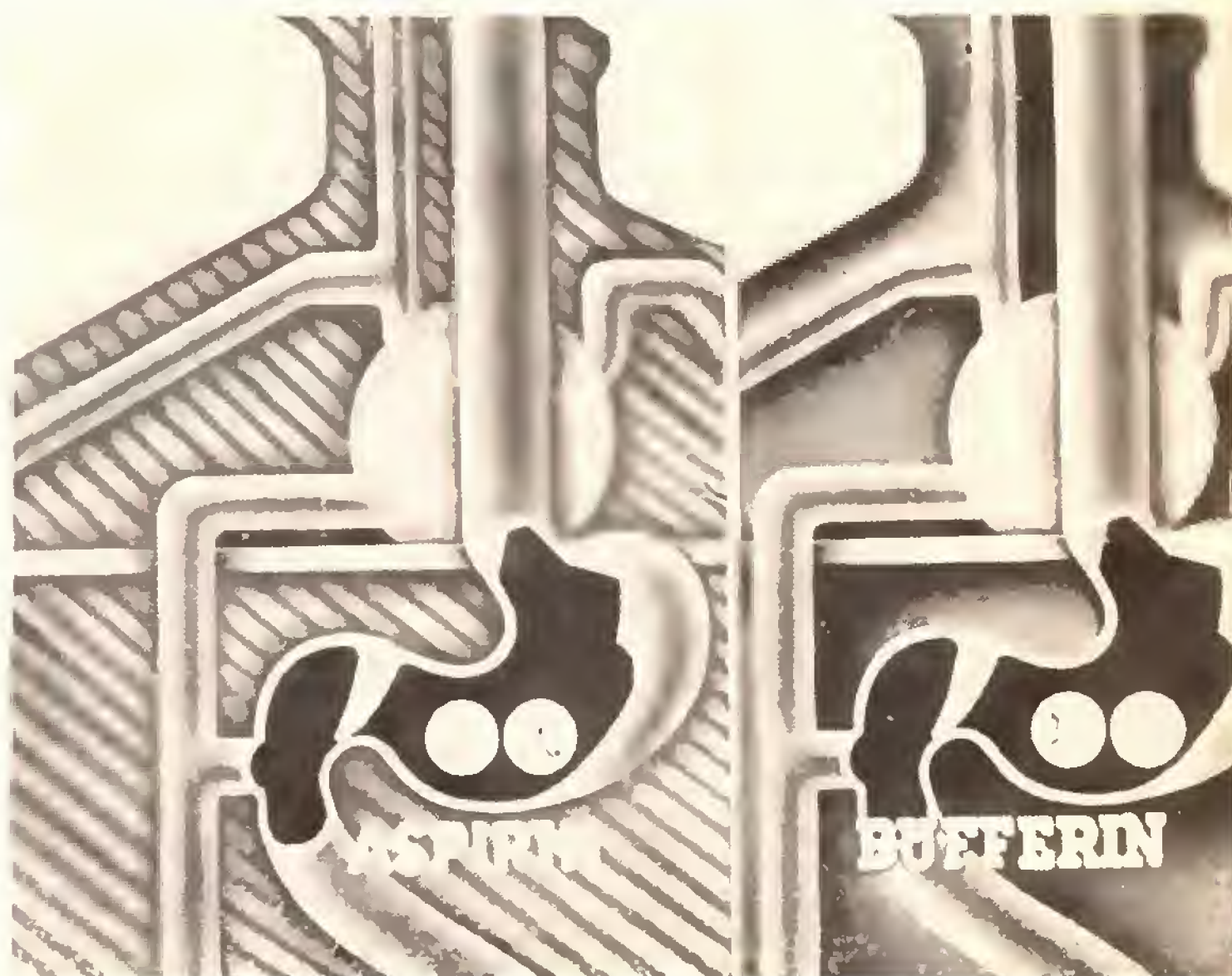
Both the copy and the camera work in these live commercials are considered as outstanding. It's a difficult job to make food look appetizing on tv, but Kraft does so consistently, according to the experts' exacting standards. Sales value of the commercials lies in the household tips, the variety of recipes and appetite-arousing suggestions the copy provides. Copy talks directly to Kraft's market.

Credits: Written in Chicago by Margaret Buchen, Betty Stewart Smith, Sis Blackman, Geri Litvak. Commercials were produced by Kraft Foods' staff television producer Bern Nolan in Chicago tv studios.

Alka-Seltzer, Geoffrey Wade

The animation of Alka-Seltzer's puppet-trademark has long been considered effective tv salesmanship. Copy experts like the pleasant mood the animation technique evokes without taking away from the message about the product's consumer benefits. Copy contains good "reasons-why," simply stated, avoids arousing unattractive visual image as medicinal products so easily can.

Credits: Agency writer was Marian Crutcher; producer, Booth Luck. Films were made by Swift-Chaplin Productions, Hollywood. Director: Charles Chaplin



Bufferin, Young & Rubicam

It's difficult to illustrate a time concept visually, yet Bufferin does just that with its theme—"works twice as fast." The diagrammatic visualization of Bufferin going to work in the body received copy chiefs' applause as being memorable, persuasive, straightforward.

Credits: Written by Jeanette Scott and produced by Fred Camman. Art director was John LaPiek. Caravel produced the films under Calhoun McKean, tv v. p.; Jack Simple, director of art, animation.



TV/RADIO ALMANAC OF 1957's



LEAST-LIKELY EVENTS

SPONSOR's crystal ball—freshly shined with
Glass Wax—reveals prophecies stranger than truth or fiction

The safety in making predictions at the New Year is that by the following December, only a handful remember what you said. This handful represents mostly those about whom you predicted, and 12 months later they are either too successful or too disappointed to care. The rest have not only forgotten—they probably have long since lost their copy of the issue.

So the following month-by-month predictions for 1957 are made with a fair margin of safety. None of them is likely to happen, but some of them could, and if they do, SPONSOR will remind you next year how right we were.

JANUARY

This first month of the bright new year should see many interesting events:

- A d.j. at an Ohio radio station receives 2,200 letters and phone calls from teen-age girls asking him *not* to play any more of those "awful Elvis Presley records." The station manager won't even bother sending out a news release on it.
- A timebuyer looking for mid-season spot tv availabilities for a new client is deluged with offers from reps

for 9 p.m. slots in 50 top markets. However, by the time he rounds up the a.e., the account supervisor and the client ad manager for an okay, the availabilities have been withdrawn. But everyone just has a good laugh about the whole thing.

FEBRUARY

This being a short month, not much happens in air media except for the following:

- All the rating services agree to the decimal on the top 10 tv shows.
- A new spot tv campaign for sun-tan lotion on a Miami station finds Miami Beach blanketed with a freak five-inch snowfall, while a spot radio effort for snow tires on a Northern Montana station runs into a hot spell with temperatures in the high 70's.
- At an agency "brainstorming" session, a copy chief suddenly dozes off, his head bangs down on the table, he cries "Ouch!" This simple word becomes the key to the most successful commercial of the year. Repeated 23 times by 14 different voices within a 30-second announcement. "Ouch" accounts for \$38 million gross sales for a headache remedy advertiser.



~~~~~ MARCH ~~~~~

The "Ides of March" fails to put a crimp in broadcasting: nothing but good things happen:

- A sponsor who dropped a fall '56 show turkey in favor of a brand new '57 quiz show gets his first Nielsens, learns it is doing much worse than the show he dropped. He simply smiles and says, "Que cera, cera."
- The allocation dilemma is solved practically overnight when the FCC chairman recommends that all stations—uhf and vhf—change to aof (any old frequency).
- A prominent agency radio-tv director, during the shooting of a new film show to compete with *Lassie*, gets bitten by the star. He rushes back to Madison Avenue, makes quite a name for himself with a speech titled, "Dangers of Agency Show Control."

~~~~~ APRIL ~~~~~

The industry is undampened by April showers, moves forward on all fronts with news such as this:

- The 4A's agrees to a petition from a timebuyers' group that no timebuyer will be expected to work after 5 p.m. no matter how many recommendations must be prepared or campaigns scheduled.
- During filming of a live-action commercial for cinnamon buns, a stagehand inadvertently got on camera as he dragged a ladder across the set. The director left it in as a "human touch." Now the stagehand claims actor's pay, and the matter has been referred to SAG.
- A sponsor, planning a new fall network show, goes over the budget with his agency, and remarks, "Why this is very reasonable. I had counted on spending much more for such a great property."

~~~~~ MAY ~~~~~

A fairly quiet month. Still it had a few interesting moments. Not the least among these are the following:

- A parrot named Pete on *Zoo Parade* got cut off the air for making a pitch for a rival network.
- A major Hollywood film studio decides to release its entire film library through 1957 to television. The move is explained by the studio president as follows: "I just got to feeling sorry for all those nice people who hate to go out to the movie theatres on rainy nights."


~~~~~ JUNE ~~~~~

In the field of air advertising, June proves eventful. In fact, it's busting out all over:

- A major manufacturer enters tv for the first time. Hershey Chocolate finds itself stuck with 870 million melting candy bars as summer sets in, buys hour programs on all networks.
- TvB's RAMAC calculator is delivered ahead of schedule. The first day, one of the office help is discovered feeding it batting and pitching averages of both major leagues. "I wanted to make a killing on the World Series," he explained.
- Two big spot campaigns are announced. Hattie Carnegie goes into farm radio with a heavy schedule, while Farm Tools, Inc. takes over full sponsorship of late-night movies in major metro markets.

~~~~~ JULY ~~~~~

Everybody is so busy with next fall's schedules that the following happenings almost go unnoticed:

- A Madison Avenue copywriter struggling with a wintertime commercial for snowshoes on a day when the temperature stands at 96 degrees, goes berserk, steals an elevator for a joy-ride.
 - Since the first of the year, there has not been a single top-level job shift at any network.
 - P&G, Lever and Colgate go together to co-sponsor a summer show titled *Soap Is Soap*.
- 



AUGUST

Despite vacations, this month turns out fairly newsworthy:

- A top ad agency manages to conduct its business for an entire week without holding a single meeting of any kind.
- TvB picks a "Miss Portable Television At The Beach" for 1957. Her prize—a three-day trip to any fringe market of her choice.
- All the Piel's Beer Harry and Bert commercials are spliced together to make a feature film spectacular. It will be sponsored by Pabst Brewing.

SEPTEMBER

The big 1957 fall programing gets off with a "bang" as *Wyatt Earp* and *Broken Arrow* shoot it out. Other events of the month included:

- A motivational researcher comes up with the information that the reason people buy is because they feel guilty accepting money from their employers, and want to get rid of it as fast as possible.
- A top tv star returns his "Emmy" to the awards committee with the statement, "In view of my low ratings, I do not feel I ever deserved it."
- A national county-by-county tv set count is announced by the Girl Scouts of America. They conducted a door-to-door census while out selling Girl Scout cookies.

OCTOBER

This month is ruled by the sign of Scorpio, the Scorpion, and also by Trendex, the Overnight Rater. Neither has much to do with the following newsbreaks:

- Advertisers and the IV's agree to a code governing client switching from one agency to another similar to our divorce laws. From now on, the only grounds on which an account may separate from an agency are incompatibility and marketing non-support.

- A lady timebuyer in Chicago was taken to dinner by a visiting station manager. She was home and in bed by 10 p.m.
- A new type of radio-tv commercial is developed known as the "medium sell." A cross between hard and soft sell, it consists of shouting every word of the commercial copy except the brand name—which is whispered.

NOVEMBER

Now with the frost on the pumpkin, everything in broadcasting is so peaceful that even congress can't think up a new investigation. A few things take place, however:

- Control of Revlon is taken over in a coup by three stockholders who had been winners on both \$64,000 *Question* and \$64,000 *Challenge* and used their winnings to acquire 51% of company's shares.
- An Arkansas station's local personality, noted for his ad-lib commercials, delivered a one-minute announcement of a special sale on snow shovels at a local hardware store. The only trouble was that he mentioned the wrong hardware store as the sponsor. When this competitor store sold all its snow shovels in one day, the real sponsor—stuck with a stock of 96 shovels—laughed heartily and said, "Well, I guess that's what makes him a local personality."

DECEMBER

As 1957 draws to a close, broadcast advertising is bigger than ever. It has survived a lot, including these:

- Wanting to remember all the agency timebuyers at Christmas with a gift, the manager of a Vermont radio station tells his secretary to see that they all get pen-wipers. She misunderstanding, sends each timebuyer ten diapers.
- An ad agency with a cranberry juice account serves nothing but that to drink at its Christmas office party. The entire staff agrees it was the "best party ever." ◆

FINIS





RADIO RESULTS

Capsule case histories demonstrating radio's ability to move varied products at low cost. Reports from stations throughout the country include details on campaign costs and promotional methods which admen can apply to their own selling problems.

On the following pages are over five dozen capsule case histories, each demonstrating radio's ability to sell. Each case tells a specific story of results obtained through local or regional radio campaigns which admen can apply to their own selling problems in the coming year.

Whether your product is a high-priced, luxury item (radio grossed \$120,000 for an Omaha Packard dealer at a cost of \$1,000); or a low-cost, impulse item (radio moved 1,500 pounds of meat for a High Point, North Carolina food market for \$22.15); a specialty

(1,000 rose bushes were sold for a British Columbia Gardening supply outlet by a \$25 radio schedule); or a service (an \$80 radio schedule resulted in \$1,100 in recapping and brake business for a Ventura, California Firestone dealer) — radio proves it can sell for you. The 64 specific reports from representative stations are arranged alphabetically by product category for easy reference. The salient facts on objectives, costs, promotional methods and results obtained in these varied radio campaigns offer stimulating ideas and practical guidance for the alert advertiser.

Coming next week: **TELEVISION RESULTS**

RADIO RESULTS

AUTOMOTIVE/Mercury

SPONSOR: Montgomery Stubbs Motors AGENCY: L. E. Ryan

CAPSULE CASE HISTORY: *Rowzie on the Road, a five minute feature, aired Monday through Friday at 5:25 p.m., has made Montgomery-Stubbs able to compete successfully with newspapers, tv and other radio advertisers, in building a top volume dealership. The popularity of the five minute segment stems from the fact it's a source of news on traffic conditions broadcast when it's needed most. Sponsorship of the five minute service show has made M-S number one Mercury dealer in the city.*

WWDC, Washington, D. C. PROGRAM: Rowzie on the Road

AUTOMOTIVE/Chevrolet

SPONSOR: John DeNooyer Chevrolet AGENCY: Direct

CAPSULE CASE HISTORY: *Advertiser's objective was two-fold: (1) to maintain new car sales and (2) to move excessive used car stock held over from December. During February, a usually slow month for DeNooyer, nine announcements per day, six days a week were scheduled. In addition to unexpected new car volume, 43 used cars were sold—an amount almost equal to mid-summer sales volume. Cost per used car unit was \$11.65 to the sponsor. Overall campaign cost for the entire month was \$500.*

WTVB, Coldwater, Mich. PROGRAM: Announcements

AUTOMOTIVE/New Cars

SPONSOR: Seifert Pontiac-Cadillac AGENCY: Mark Schreiber

CAPSULE CASE HISTORY: *For three consecutive nights, Seifert Pontiac-Cadillac participated in the station's broadcasts of quarter-final and semi-final State high school championship basketball games. On each of the evenings, eight announcements were aired. During this time, commercials highlighted 12 automobiles, of which 11 were sold. Total advertising cost for the 24 participations was \$150; and the sponsor, satisfied with results, attributes success of the drive solely to radio.*

KVOD, Denver, Col. PROGRAM: Participations

AUTOMOTIVE/General Motors

SPONSOR: Atkins-Kroll AGENCY: Direct

CAPSULE CASE HISTORY: *Atkins-Kroll placed six one-minute announcements on KUAM in order to move six new automobiles from his showroom. Among the cars were four Chevrolets, one Pontiac and one Buick. Over the five-day period in which commercials were broadcast, advertising cost amounted to \$54.00. As a result, all six General Motors cars were sold for a gross sales figure of \$13,170. Sale of the cars provided space for new models which subsequently were delivered to the dealer.*

KUAM, Agaña, Guam PROGRAM: Announcements

AUTOMOTIVE/Ford

SPONSOR: Marck Motors AGENCY: Eves

CAPSULE CASE HISTORY: *In advertising on its first Martin Agronsky Show, this Ford Auto agency plugged its used car "special." Three cars offered at special rate were keynoted in commercials. Show was aired from 7:15-7:30 a.m. and by 9:00 a.m. people were waiting for show-room doors to open. Since sale of these cars, Marck Motors has featured three used cars each Monday morning, and each week thus far (four weeks) all advertised cars have been sold. Cost has been less than 1% of sales.*

KBAB, San Diego, Cal. PROGRAM: Martin Agronsky Show

AUTOMOTIVE/Lincoln

SPONSOR: Platt Lincoln-Mercury Co. AGENCY: Direct

CAPSULE CASE HISTORY: *As many as 30 or 40 announcements a day were used by the sponsor for one week prior to a special used car sale and also during the week of the sale on a run of the schedule basis. At least 15 automobiles were sold above the quota set as a target by the dealer. Salesmen were kept busy on the lot until 11 p.m. and many sales were made during the evening hours. WCBI was the main advertising outlet for the dealer and received the credit. The air time cost \$300.*

WCBI, Columbus, Miss. PROGRAM: Announcements

AUTOMOTIVE/Packard

SPONSOR: Packard Motors AGENCY: Direct

CAPSULE CASE HISTORY: *During the second week of August, 1955, Packard Motors of Omaha, Neb., scheduled a spot saturation campaign on KOWH. During this period, 145 one-minute spots were aired at a local package rate of \$1,000. In that time, the advertiser sold \$120,000 worth of automobiles. The Packard Motors ad manager stated that all customer reaction was from radio and that continued use of the medium is being very seriously considered by Packard Motors.*

KOWH, Omaha, Nebraska PROGRAM: Participations

AUTOMOTIVE/Used Cars

SPONSOR: W. C. Barrow AGENCY: Direct

CAPSULE CASE HISTORY: *This used car lot sponsor uses one announcement per day. In one month's time, W. C. Barrow sold \$4,000 worth of used cars, which the company directly attributed to the radio station announcements. Of note is the fact that one car was sold in Overton, Texas; another went to a customer in Gilmer, Texas. Both cities are quite a distance from the location of the used car lot. The advertiser continues using KFRO and is very pleased with the results it's delivered thus far.*

KFRO, Longview, Tex. PROGRAM: Announcements

AUTOMOTIVE/Reconditioned Cars

SPONSOR: B & J Motors

AGENCY: Direct

CAPSULE CASE HISTORY: *B & J Motors sold a total of 85 used cars as a result of radio. Total was amassed in one month during the summer of 1956. Vehicle used by the advertiser was half-sponsorship of the Topeka Hawks' baseball games once a week (generally Saturday or Sunday). Commercials highlighted low overhead at B&J, coupled with company's direct purchase of cars from new car dealers. All cars were completely reconditioned, ready to drive away upon purchase. Cost per week of show: \$101.25.*

WIBW, Topeka

PROGRAM: Baseball

AUTOMOTIVE/Cars and Trucks

SPONSOR: Bill Haden, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *Advertiser's objective was to move five 1955 models off the floor. Therefore, Bill Haden, Inc. purchased eight announcements a day for three days. On morning of third day, company cancelled day's advertising, stating that the five models had been sold—three passenger cars and two pickup trucks. Purchasers came from as far as Mt. Madonna, Santa Cruz and Corralitos. Cost of what turned out to be a two-day drive amounted to \$20.*

KHUB, Watsonville, Cal.

PROGRAM: Announcements

AUTOMOTIVE/oil

SPONSOR: Cromwell Oil Co.

AGENCY: Ramsey & Brown

CAPSULE CASE HISTORY: *In using five announcements per day for its oil additive, X-3, Cromwell Oil offered 10 free gallons of gas to listeners who arrived at a Golden Eagle gas station within 30 minutes of the commercial with their speedometer readings ending in the four digits read on the air. Started as a three-digit reading with a five-mile leeway, the service stations were swamped. Under the four-digit system, Golden Eagle still gives gas to 15-20 winners per day.*

KPOP, Los Angeles, Cal.

PROGRAM: Lucky Mileage

AUTOMOTIVE/Gasoline

SPONSOR: Major Gasoline Co.
of El Centro

AGENCY: Direct

CAPSULE CASE HISTORY: *Using only KXO Radio, the advertiser has become the second largest gasoline dealer in El Centro, selling 60,000 gallons per month. Radio schedule consists of regular usage of one announcement daily in the Monday to Friday Afternoon Varieties show (\$3.00 each) plus sponsorship of the five-minute Let's Swap program, also a popular local strip. In addition, the sponsor sometimes runs special seven-second announcement saturations of 10 per day for five to 10 days to feature a special phase of its operation.*

KXO, El Centro, Calif.

PROGRAMS: Afternoon Varieties, announcements and Let's Swap

AUTOMOTIVE/Anti-Freeze

SPONSOR: Simpson-Sears

AGENCY: Direct

CAPSULE CASE HISTORY: *Taking advantage of the immediacy of radio advertising, Simpson-Sears placed a \$10 flash announcement campaign on CHUB on the morning of the season's first cold snap. The 15-second announcements started in the morning and by the end of the day the sponsor had sold 800 quarts of anti-freeze at 89¢ each. The radio announcements brought in a total of \$712 for an advertising outlay of \$10. The station is convinced that this ratio will bring them more seasonal business from the sponsor.*

CHUB, Nanaimo, B. C.

PROGRAM: Announcements

AUTOMOTIVE/Night Service

SPONSOR: Enoch Chevrolet

AGENCY: W. B. Geissinger

CAPSULE CASE HISTORY: *Working on the assumption that the best way to attract customers to an all-night business is by reaching people who are awake in the post midnight hours Enoch went into sponsorship of On Till Dawn (1:00 a.m.-5:00 a.m.). Objective was to boost quantity of night service business and to acquaint more people with seven day service. With a maximum of music and a minimum of talk show has increased business of the Enoch service department by 330%.*

KMPC, Los Angeles

PROGRAM: On Till Dawn

AUTOMOTIVE/Car Wash

SPONSOR: Grabow Auto Wash

AGENCY: Direct

CAPSULE CASE HISTORY: *Radio advertising solved the problem of stimulating business during the first days of Grabow's operation. A seven day campaign comprising 48 one-minute and 22 20-second spots brought in an estimated 1,100 customers at a special sales price of 99¢ per car wash. Car owners from all over the Omaha retail trading zone responded to the promotion and many have become regular customers. The cost of the WOW campaign was \$500.*

WOW, Omaha, Neb.

PROGRAM: Announcements

AUTOMOTIVE/Service Specials

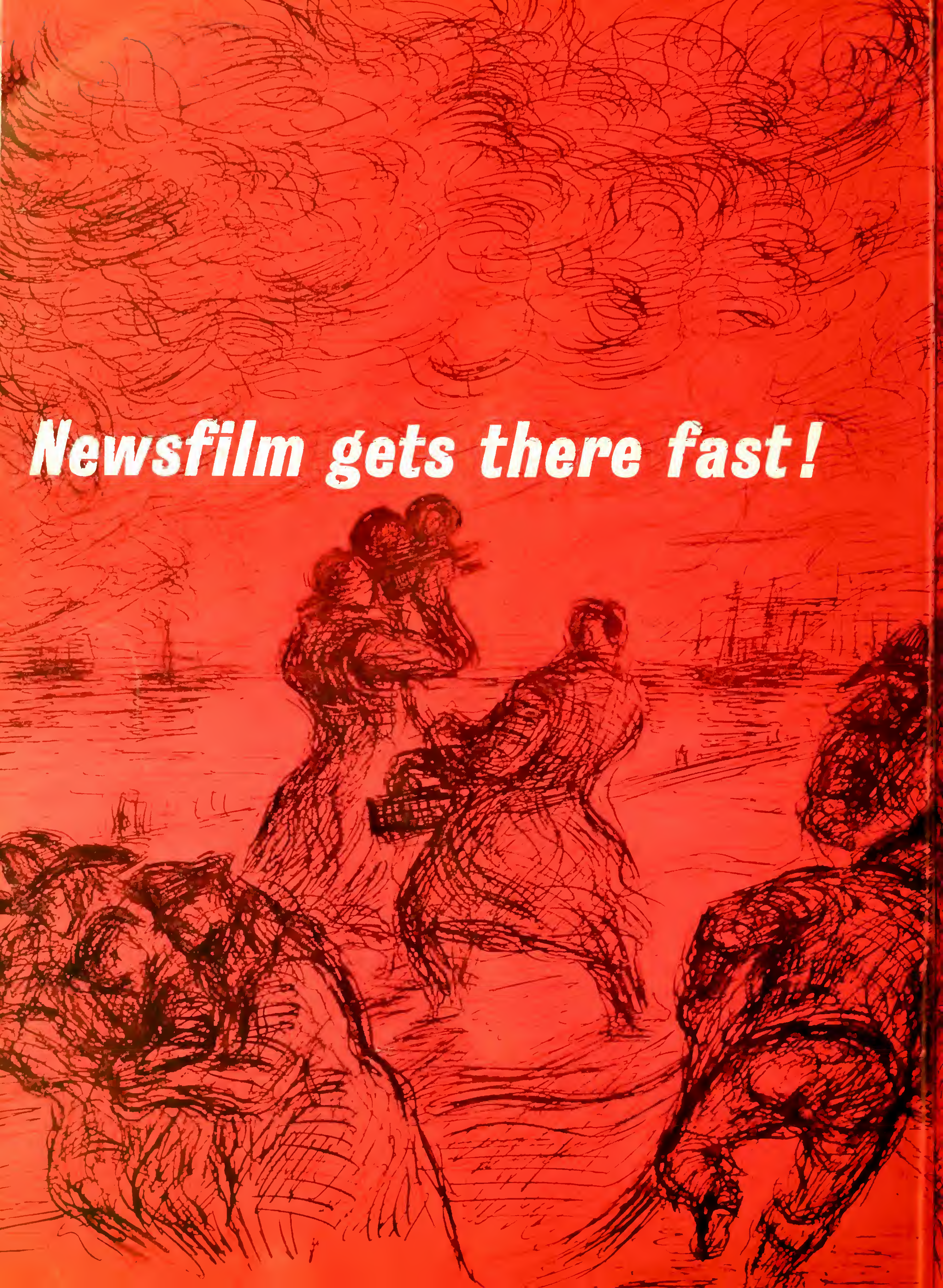
SPONSOR: Firestone

AGENCY: Direct

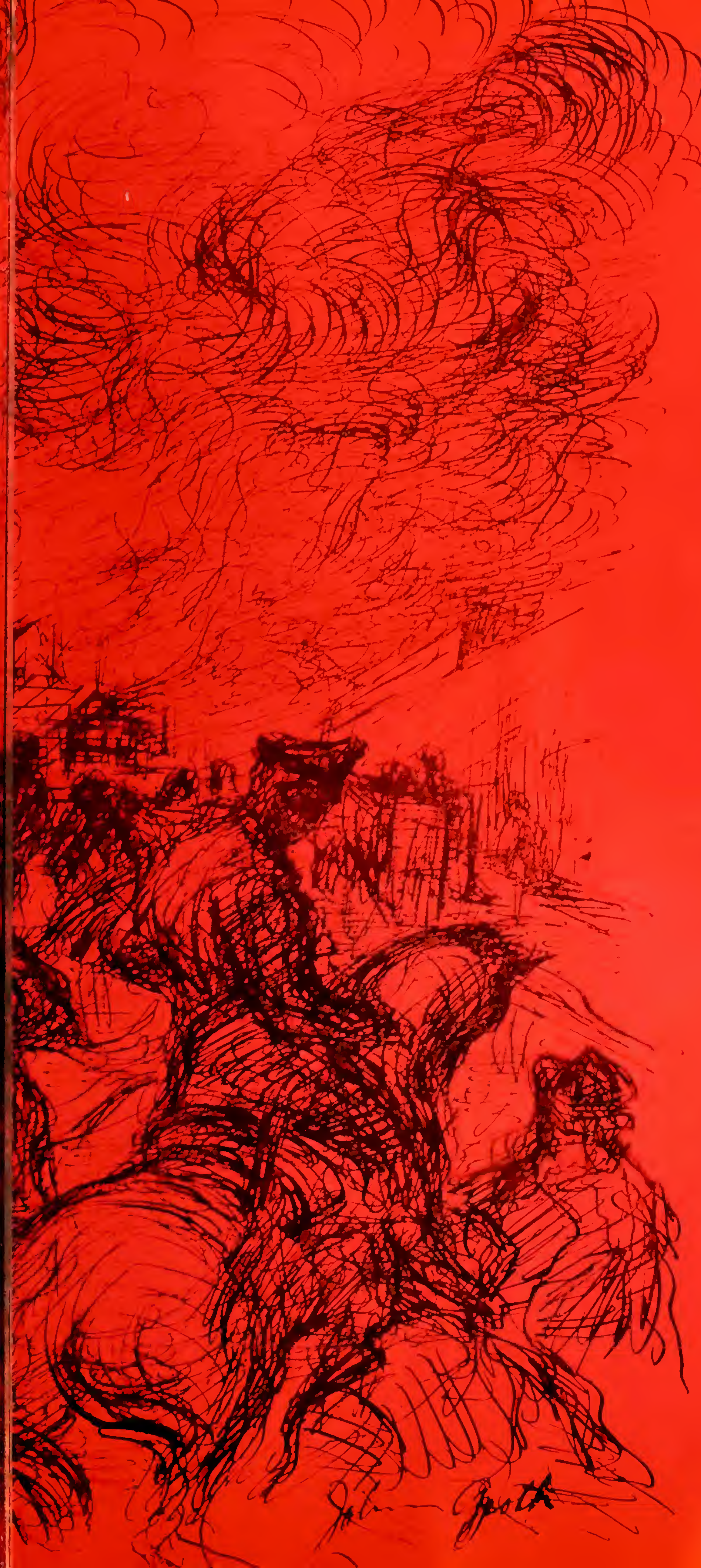
CAPSULE CASE HISTORY: *Services as well as merchandise can be successfully promoted by the use of the air media as in this case recorded for SPONSOR by Bill Williams, general manager of KUDU. A series of announcements over a four day period were used by Firestone to call attention to a "special" on brake adjustments being done for \$1.19 and a recapping special priced at \$9.99. In five days the announcements brought in over \$500 worth of business in tire recapping, \$600 in brake specials. The total cost of the advertising was \$80.*

KUDU, Ventura, Cal.

PROGRAM: Announcements



Newsfilm gets there fast!



Tons of explosives blow up on a Brooklyn pier; violence flares in Eastern Europe; the Near East smolders...wherever news is hot, **NEWSFILM**'s more than 250 camera correspondents around the world get the picture...and get it fast!

And **NEWSFILM** (a product of CBS News) gets to *audiences* fast. Flown to strategically-located processing centers, footage is expertly edited to exacting CBS News standards, then rushed directly to you: twelve minutes a day of worldwide coverage available for local showing within hours after the events occurred.

Ralph Renick, news director of WTVJ, Miami, three-time award winner for outstanding news operation, reports: "We consider **NEWSFILM** the best source for news outside our local area. Proof of its success with audiences is that all WTVJ news programs have attained higher ratings than their competing programs. Proof of its success with sponsors comes from 31 different advertisers who consider news their best vehicle on our station!"

Whatever the New Year brings, if it's news **NEWSFILM** will get it first...fast. It is the only television news service produced exclusively for television stations. And **NEWSFILM** is available to *all* stations.

CBS TELEVISION FILM SALES, INC.

*New York, Chicago, Los Angeles,
Detroit, Boston, San Francisco,
St. Louis, Dallas, Atlanta.
In Canada: S. W. Caldwell, Ltd.*

RADIO RESULTS

AUTOMOTIVE/Tires

SPONSOR: Wilson Way Tire Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The client really started rolling when he ran a special June, July and August promotion this year for Seiberling Tires. 11 announcements a week were used over the Ellis Lind and Ray Golden disk jockey shows heard in the morning and afternoon respectively. Sponsor attributed approximately 1,080 tire sales, representing a gross of over \$27,000, to the pull of the two shows. The cost of Wilson Way's Seiberling campaign was \$643.50 or less than 3% of the gross sales.*

KSTN, Stockton, Cal.

PROGRAM: Announcements

AGRICULTURAL/Livestock Feed

SPONSOR: Tennessee Farmer's Co-Op

AGENCY: Direct

CAPSULE CASE HISTORY: *Five million pounds of livestock feed were sold within a two-week period because of a promotion on WSM's Farm Market Report. The 15-minute show plugged an offer of a pair of nylons for 69¢ and the tags from five 100-pound sacks of feed. Horace Corder, a marketing expert with the Tennessee Department of Agriculture, conducts the 11:30 to 11:45 a.m. strip and gives daily information on livestock, fruit and vegetable market prices. Cost of the show: \$90 daily.*

WSM, Nashville

PROGRAM: Farm Market Report

AGRICULTURAL/Chicken Feed

SPONSOR: Birdsey Flour & Feed Mills

AGENCY: Day, Harris, Hargrett & Weinstein, Inc.

CAPSULE CASE HISTORY: *The Plant City Birdsey Flour and Feed Store offered a free baby chick with each pound of chick starter sold. Six announcements were used on a Friday and Saturday. By Saturday afternoon, the dealer's entire supply of baby chicks had been given away with 6,000 pounds of feed. Price of six announcements was \$10.80; volume of feed sold came to slightly over \$300. Customers came from as far as 200 miles away for this special offer.*

WPLA, Plant City, Fla.

PROGRAM: Announcements

AGRICULTURAL/Livestock

SPONSOR: York Livestock Commission

AGENCY: Direct

CAPSULE CASE HISTORY: *Sponsorship of a half-hour program plus spot announcements for a full year brought as much as an 83% increase to this auction market organization. Objective of the drive was to establish a competitive market for fat hogs, in face of poor prices being paid for livestock. With weekly remote broadcast and five one-minute announcements per week, the Commission realized an 83% gain in sale of hogs, 7.8% for cattle, 9.6% for calves and a 2.4% increase in dollar volume.*

KAWL, York, Nebr.

PROGRAM: Announcements, show

AGRICULTURAL/Sheep

SPONSOR: George Umphlet

AGENCY: Direct

CAPSULE CASE HISTORY: *Early in January, 1956, George Umphlet, a sheep buyer, bought 200 head of sheep. During early morning farm time he broadcast three announcements on KFEQ at a cost of \$27. Later that morning, all the sheep were sold to buyers who had either stopped at Mr. Umphlet's office or who had phoned him. All buyers indicated that they had heard the announcements on the air earlier. Radio Station KFEQ was the only advertising medium used to publicize this sale.*

KFEQ, St. Joseph, Mo.

PROGRAM: Announcements

AGRICULTURAL/Farm Machinery

SPONSOR: Sears, Roebuck & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Sears, Roebuck store in Kewanee, Ill., was almost completely gutted by fire of incendiary origin recently. Ad department of the store decided to highlight sale of partly damaged farm machinery at an auction sale the day after a holiday. Since there was no newspaper edition on holiday, they planned to advertise the event through radio exclusively. The day of the auction sale, almost every farmer in the Kewanee area turned out.*

WKEI, Kewanee, Ill.

PROGRAM: Announcements

AGRICULTURAL/Pamphlet

SPONSOR: May Seed Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *On his regular 15-minute Monday through Saturday show at 7:15 a.m., Frank Field told KMA listeners to send in self-addressed envelope to obtain a copy of Moon Signs pamphlet. Only five brief mentions of the offer were made, but three days after conclusion of the offer, station had mailed out 6,122 copies of the pamphlet on behalf of the May Seed Co., which specializes in nursery products. Cost of each Frank Field's Morning Visit show totals \$24.00.*

KMA, Shenandoah, Iowa

PROGRAM: Frank Field's Morning Visit

CLOTHING/Suits

SPONSOR: Gem Tailors

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor had been a steady advertiser on the station, using a single 15-second announcement at 9:30 a.m. on Saturdays. However, he recently decided to test a package of announcements over a weekend. As a direct result of the \$46 schedule, Gem sold a large quantity of both men's and women's suits, with total sales amounting to \$5,000. Each suit cost an average of \$83.30 to the customer. For each ad dollar invested, Gem received \$108.*

CKOV, Kelowna, B.C., Canada

PROGRAM: Announcements



Time to throw out the old Minneapolis-St. Paul radio data, too!

There's a new listen in the Twin Cities. Audience patterns have changed drastically. And Storz Station programming is *responsible*. Hardly a factor less than a year ago—WDGY is now a major factor in any Twin Cities advertising campaign. It's very nearly unanimous: Hooper, Pulse, Nielsen and a host of Twin Cities advertisers agree—WDGY has the big audience for those big results. Make sure you buy Minneapolis-St. Paul with the *new* data . . . which your nearest Blair man, or General Manager Steve Labunski will cheerfully supply.

WDGY

*50,000 watts and a nearly
perfect-circle daytime signal*

MINNEAPOLIS-ST. PAUL

THE STORZ STATIONS

Today's Radio for Today's Selling

WDGY

Minneapolis-St. Paul

WHB

Kansas City

WQAM

Miami

Represented by John Blair & Co.

President:

TODD STORZ

KOWH

Omaha

WTIX

New Orleans

Represented by Adam Young Inc.

RADIO RESULTS

CLOTHING/Cashmere Coats

SPONSOR: Ridgeway Stores AGENCY: Lewis, Hunter & Hatt

CAPSULE CASE HISTORY: *Though the sponsor is a regular participant on the Steve Allison Show, it ran a test of the show's pulling power. A three-announcement schedule was planned to advertise 20 women's Cashmere coats, reduced to \$55. Despite the unseasonably warm weather at the time and the odd hour for such announcements (11 p.m. to 2 a.m.), the entire stock was sold out before the third announcement could be aired. Cost of the two announcements: \$36; price of the coats: \$1,100.*

WPEN, Philadelphia

PROGRAM: *Steve Allison Show, Announcements*

CLOTHING/Women's Hats

SPONSOR: Mabel's Store

AGENCY: Direct

CAPSULE CASE HISTORY: *In order to sell out the supply of hats on hand and make way for new stock, this local retailer placed two announcements on station KAVE. Cost of the commercials totaled \$6.00. Immediately after they were aired, the advertiser got results and in a short time not only was the display line sold, but many of the hats which were out-of-season and in storage had been cleared for new stock. The advertiser indicated that results were better than expected all for \$6.00.*

KAVE, Carlsbad, N. M.

PROGRAM: Announcements

CLOTHING/Hosiery

SPONSOR: Sanger Brothers

AGENCY: Direct

CAPSULE CASE HISTORY: *Over 20,000 pairs of stockings were sold in the first few days of Sanger Brothers' anniversary promotion on hosiery. Radio KLIF was the medium selected to boost sales in the Dallas area and it proved extremely gratifying according to Fred T. Johnson, sales promotion manager of the firm. Johnson notes that in addition to selling the 20,000 pairs of stockings, radio increased store traffic in other areas and brought in 1,666 telephone orders for the sale item.*

KLIF, Dallas, Tex.

PROGRAM: Announcements

CLOTHING/Shoes

SPONSOR: Spence's Shoe Store

AGENCY: Direct

CAPSULE CASE HISTORY: *In programming its "annual half-price sale," the store used eight announcements per day for the two days immediately preceding the sale. This was the only advertising medium used by Spence's. According to a store spokesman: "... on the first day our store was filled to capacity with customers from opening at 9:00 a.m. 'til near closing time at 6:00 p.m. We cannot estimate the hundreds of people that we had in our store. . ." Total cost was \$12.50.*

CJGX, Yorkton, Saskatchewan

PROGRAM: Announcements

DEPT. STORE/Carlisle, Pa.

SPONSOR: Montgomery Ward

AGENCY: Direct

CAPSULE CASE HISTORY: *A holiday season advertiser has become a year 'round advertiser as a result of the outstanding success of a pre-Christmas campaign. The Ward outlet in Carlisle purchased 5 announcements daily, Monday through Friday, between 1 December and 23 December for a total of 85 announcements. December sales were up 49% over the same period of the previous year when no radio was used. Total cost of the campaign was \$276.25.*

WHYL, Carlisle, Pa.

PROGRAM: *Music a la WHYL*

DEPT. STORE/Cheyenne, Wyo.

SPONSOR: Fowlers Dept. Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Fowlers Department Store uses three spot announcements daily throughout the year via station KVWO. Announcements are supplemented by various sports shows. Through consistent use of spot radio plus selected programs, the following increases have been shown: (1) Men's department showed 46% increase in 1954 over 1953, another 10% increase in 1955. (2) Women's department upped sales by 14% over the preceding year. Approximate monthly expenditure: \$250.*

KVWO, Cheyenne, Wyo.

PROGRAM: Announcements

DEPT. STORE/Columbia, S. C.

SPONSOR: H. L. Green Co., Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *For a three day trial promotion, the H. L. Green Co. chose to sell nylon hose solely through radio station WOIC. The trial consisted of 20 station break announcements each running 20 seconds. Handicapping radio's effectiveness the hose was put on display in an inconspicuous part of the store. According to store manager, John Gromek, sales volume with such advertising usually moves 300 pairs of hose in a three day period. WOIC moved 1,614 pairs at cost of \$40.*

WOIC, Columbia, S. C.

PROGRAM: Announcements

DEPT. STORE/Binghamton, N. Y.

SPONSOR: Fowler, Dick & Walker

AGENCY: Direct

CAPSULE CASE HISTORY: *When WINR became an independent outlet two months ago, it wanted to prove its impact to potential advertiser, Fowler, Dick & Walker. In order to do so, it decided to program three-and-a-quarter hours of classical and semi-classical music Monday through Friday from 7:45-11:00 p.m. During the trial period of the show, mail pull and newspaper reviews proved so favorable that the local department store signed for a long-term contract with the radio station.*

WINR, Binghamton, N. Y.

PROGRAM: Classical and semi-classical music

HOW MUCH SHOULD A STATION INVEST IN TRADE PAPER ADVERTISING?

Station managers tell us that they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should my tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a tv radio trade publication, you want to attract national business. You're pinpointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep convert favorable impressions into sales.

With few exceptions, we advise that you reserve your promotion dollars for local use unless you have—

(1) A national representative who will be stimulated and helped by your trade publication advertising. (2) A market story strong enough to convince national and regional buyers that your station is logical. (3) A station story that warrants consideration.

Frequency, network, and power aren't the whole answer, though they help. A few 250-watt independents have invested as much as 50% of their national spot income in trade advertising and have achieved outstanding results.

As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 5% of your 1957 national spot income in this pinpointed form of advertising.



ON YOUR
DESK
EVERY
FRIDAY

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

RADIO RESULTS

FOOD/Biscuits

SPONSOR: B & B Biscuit Co. AGENCY: Brad-Wright-Smith

CAPSULE CASE HISTORY: *The client regularly sponsors two five-minute Beat The Weatherman shows daily, one at 8:20 a.m. and the other at 3:00 p.m. A disk jockey telephones listeners at home to have them guess the exact temperature at the moment of the call. To test the shows, the client offered a premium in cookies for every label sent in by a deadline. Though 239 labels arrived in time, a flood of later labels followed, all of which received the premium. This caused the sponsor to recommend an increased ad budget to the manufacturer. Weekly cost: \$195.*

WDOK, Cleveland PROGRAM: Beat The Weatherman

FOOD/Bread

SPONSOR: Homekraft Bread AGENCY: Merle Blair

CAPSULE CASE HISTORY: *Homekraft scheduled a single one-minute announcement per day through a six-day period, offering a pamphlet of holiday bread recipes. Subsequently, 1,008 requests were received. In addition, many of Homekraft's stores had a demand heavy enough to warrant reprinting the pamphlets. Because of the results, the sponsor purchased a year-long campaign adjacent to a KLX newscast. Only medium used by Homekraft Bread was radio. Cost of the original announcements was \$60 or \$10 per announcement.*

KLX, Oakland, Cal. PROGRAM: Announcements

FOOD/Potatoes

SPONSOR: Jobbers Outlet Food Store AGENCY: Direct

CAPSULE CASE HISTORY: *With a special purchase of Michigan potatoes on hand and a weekend coming up, Harold Dalman, manager of Jobbers Outlet, called the station to find out if he could sell the potatoes before they became a storage problem. He ordered 15 30-word time signals for Friday and Saturday, offering the product at 39¢ a peck. He cleared the entire stock of over 300 pecks by mid-Saturday. Cost of schedule: \$26. He grossed 4.5 times his advertising investment.*

WHTC, Holland, Mich. PROGRAM: Announcements

FOOD/Meats

SPONSOR: The Food Fair AGENCY: Direct

CAPSULE CASE HISTORY: *Mr. Bob Vaughn, owner and manager of the Food Fair called WHPE recently to say he'd purchased 2,000 pounds of beef he wanted to sell over a particular weekend. He purchased 5 one minute announcements daily on a Thursday, Friday and Saturday. The copy read "One ton of beef to be sold this week-end." By Saturday night over 4,500 pounds of meat had been disposed of at a gross take of \$2,025. No other advertising medium was used for the three day campaign. The cost of the announcements was \$22.15.*

WHPE, High Point, N. C. PROGRAM: Announcements

FOOD/Canned Goods

SPONSOR: Stokes Canned Foods AGENCY: Direct

CAPSULE CASE HISTORY: *Radio was used exclusively to introduce four food lines put out by four independent firms. All four lines were completely unheard of in Grand Island when the campaign was started on 1 February with a five minute, twice daily, telephone quiz program. The program ran six days a week until 10 February. On the last day one of the product salesmen and a market operator checked grocery carts in one market as they passed a checking point. Of 23 carts, 19 carried one or more items advertised. Cost of air time was \$201.60.*

KRGI, Grand Island, Neb. PROGRAM: Call for Cash

FOOD/Sardines

SPONSOR: Maine Sardine Industry AGENCY: BBD&O

CAPSULE CASE HISTORY: *Early last summer the Ramirez Brokerage Co., of Chattanooga started to feel results of a radio campaign on behalf of Maine sardines aired in Chattanooga by BBD&O for the Maine Sardine Industry between 10 July and 5 October. Ramirez reported that the demand created by radio forced a reorder of three carloads of sardines to satisfy customers' needs. Exclusive radio campaign of 12 announcements a week cost \$1,146.60.*

WMFS, Chattanooga, Tenn. PROGRAM: Announcements

FOOD/Fish

SPONSOR: Mr. Main AGENCY: Direct

CAPSULE CASE HISTORY: *Mr. Main, skipper of the fishboat, "Scottie," decided to sell his catch of herring to Nanaimo homemakers from his boat. He placed a \$3.00 spot announcement on the air at 10:30 a.m., following a quiz show. The announcement stressed that herring was for sale at \$.50 per bucket so long as buyers brought their own containers. Mr. Main sold his entire half-ton catch in one day, netting \$45.00. He repeated this for two more days. Total expenditure was \$9.00; profit, \$135.00.*

CHUB, Nanaimo, B.C., Canada PROGRAM: Announcements

FOOD/Beer

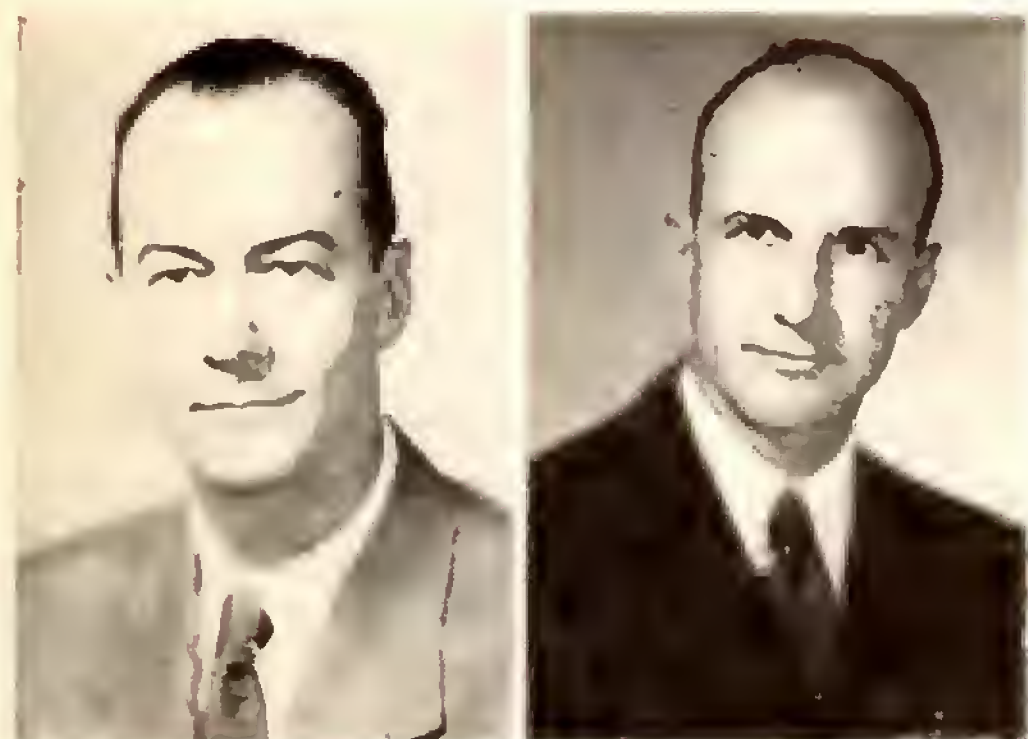
SPONSOR: F. E. B. Distributing Co. AGENCY: Fitzgerald

CAPSULE CASE HISTORY: *In order to bring Iax Beer to the attention of consumers along the Mississippi Gulf coast, F. E. B. Distributing Co. placed a 10-week announcement schedule on the station. Commercials highlighted a "pick the winner" football contest in which seven weekly prizes were given out. The schedule, which was highly successful, ran six days a week with messages aired from 6:30-6:45 pm. Radio time-and-talent amounted to \$66.00, cost of entry blanks was \$90.00; prizes were supplied by station. Total: \$156.00.*

WGCM, Gulfport, Miss. PROGRAM: Announcements

The \$250 Million Give-Away Show!

By John Pepper and Bert Ferguson



A Quarter of a Billion Dollar Market is available in the Memphis Negro Trade Area! Naturally, the \$250 Million Question is how YOU can get in on the cash award! Here's the answer. WDIA. WDIA's 50,000 watts and consistent top-ratings control—almost to monopoly—Negro consumer contact in this section of the South.

Specialized Market

There is, within WDIA's radius, a total of 1,237,686 Negroes! That's almost 10% of the entire Negro population of the United States! . . . concentrated in this trade area!

Industry, moving South in its decentralization plan, utilizes these Negroes as labor, on a high wage scale. These Negroes will earn in excess of a quarter-billion dollars this year, and they will spend 80% of their income on commodities. They already buy, in the food field, nearly 68% of all canned milk sold in Memphis . . . almost 65% of all flour . . . over half of the mayonnaise, coffee, bleaches. They purchase in drugs and allied products, almost 55% of all deodorants, about 59% of all laxatives, more than 54% of all soap, half the chest rubs. In soft goods, they buy at least 60% of all sweaters, more than 47% of the men's socks, also about 54% of the women's shoes.

What is more, these Negroes buy not only in quantity, but in quality. Their new, affluent economic status inspires ambition to elevate their standard of living. They want quality merchandise—and they have the money to buy it. Realizing this need, WDIA is dominating the specialized Negro market with customized sales promotion for name brand merchandise, as:

Carter's Little Liver Pills . . .
Blue Plate Foods . . . Arrid . . .
Maxwell House Coffee . . .
Cheer . . . Omega Flour.

Does your brand belong in this group? Have you a product to place on this specialized market?

Specialized Station

WDIA can channel your sales messages directly to ready-made, loyal audiences . . . audiences who want to buy, if approached in a way suitable to their temperament. These Negroes are filled with pent-up desire for freedom of expression and opportunity to react to the basic selling invitation of their own leaders. WDIA provides both outlets. WDIA is a specialized station, operating—on all 50,000 watts—exclusively for Negroes. Programming is directed specifically to Negroes. Shows feature Negro talent only—announcers, MC's disc-jockeys, musicians, home economists, stars.

As a consequence, listeners, with a quarter of a billion dollars to spend, feel that WDIA is their station. They respond to WDIA's Negro stars with racial pride—and they support products which their stars represent, with stont fidelity. WDIA contacts—and virtually controls—the largest market of its kind in the nation.

Market Development

Moreover, this market potential is just developing. As industry moves more and more rapidly to this section, Negroes become an increasingly strong, integral factor in the expanding economy. A multiplicity of businesses are thrusting upon the Negroes employment on an ever-growing scale. A larger number of Negroes work with greater regularity than at any period in the history of the South—and this is just the beginning. The South is swiftly changing from agrarian economy to industry. New occupations, new skills, constantly make new requirements and offer higher wages. As the Negroes learn new trades, they acquire new values, accept new responsibilities.

This psychology manifests itself in an evolving social consciousness. As a group, the Memphis Negroes affiliate themselves more with civic, welfare, and fraternal organizations than at any time prior to this era. As individuals, they seek to identify their personal habits *as well as* their standards of living with those of their fellow white citizens. Therefore, they buy products never used before by Negroes in any volume—if at all. What is more important, they are training their

children to avail themselves of soaps, toothpaste, deodorants, face creams foods hitherto prohibited by price, and clothing that is new—not handed-down from white youngsters. They are educating their boys and girls to elevate their levels of living, to use more and better commodities.

The establishment of your brand on the Memphis Negro market means present profits . . . plus an investment in future sales.

Market Foundation

The market foundation is, already, an instituted order. The population is permanent, and Negro finances are on a stable basis. Negroes are an important part of the changing structure of the South—and their capital a vital contribution to the welfare of the community.

With its 50,000 watt power, its specialized job of programming directly to Negroes, and its influence through community service for Negroes, WDIA can reach a larger number of these vital customers and sell more consumer goods than all other types of media combined!

With its popularity and personalized sales system, WDIA can offer you more opportunities for big money than a Give-Away Show. You ask the questions—WDIA furnishes the answers on how to win your share of a \$250 Million market.

Secure your advantages, now, in this rich and opportune market. Send your name and address, on your letterhead, today. We will mail to you irrefutable facts and figures, along with your bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

John Pepper
 JOHN PEPPER, President

Bert Ferguson
 BERT FERGUSON, General Manager

Harold Walker
 HAROLD WALKER, Commercial Manager

RADIO RESULTS

HOMES/Lincoln, Neb.

SPONSOR: Home Construction

AGENCY: Direct

CAPSULE CASE HISTORY: *In order to sell homes ahead of the building schedule, the sponsor used 75 half-minute r.o.s. spots in a 4-day period. Subsequently, six homes were sold, with a total dollar value of more than \$60,000. The "direct sell" advertising cost on units sold was less than .002%, according to Home Construction's sales manager D. Hansen, who also stated, "We were swamped. Without having even a fully completed 'show house,' we sold every one available."* Cost: \$125.

KIMS, Lincoln, Neb.

PROGRAM: Announcements

HOMES/Toledo, Ohio

SPONSOR: Whitey Wrecking Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *750 government surplus homes were sold during a spring and summer campaign in spite of the fact that each home had to be moved from the project where it was built to the buyer's own site. One minute announcements were broadcast over WTOL inviting the public to inspect the homes and from 1,500 to 2,000 people responded on an average Sunday. Running 10 announcements a day the campaign cost the Whitey Wrecking Co. approximately \$450 per week and was characterized by the station as its "finest success."*

WTOL, Toledo, Ohio

PROGRAM: Announcements

HOMES/Kansas City, Mo.

SPONSOR: Ruskin Heights

AGENCY: Direct

CAPSULE CASE HISTORY: *Ruskin Heights, a housing development of 3,000 units, bought a weekend schedule of 15 announcements on station WHB. Nine of the commercials were scheduled after 7:00 p.m. on Saturday night. Purpose of the drive was to sell 48 homes. Results: That Sunday, 141 homes were sold. And during the following three weekends, when firm had planned to continue the campaign, the schedule was abruptly halted, because all of the homes were sold.*

WHB, Kansas City, Mo.

PROGRAM: Announcements

HOMES/Salt Lake City

SPONSOR: Quality Builders

AGENCY: Direct

CAPSULE CASE HISTORY: *To attract attention to its recently acquired building facilities, the advertiser placed two announcements in the Gordon Owen-Earl Donaldson program. Copy centered around one specific house and was ad libbed by Owen. The house, worth \$19,500, was sold to an interested listener within a period of two days after the second commercial. As a result, Quality Builders decided to continue the drive on KDYL. Cost of the participations on 12 and 13 July was \$20.00.*

KDYL, Salt Lake City

PROGRAM: Participations

HOMES/Real Estate

SPONSOR: Assoc. Realty Company

AGENCY: Direct

CAPSULE CASE HISTORY: *To bring a suburban cottage site, King's Lake, to the attention of greater St. Louis, this real estate company has been using a schedule of 12 10-second announcements per week through the summer. Associated Realty has found that its mail pull through announcements has increased—and large crowds drive out on weekends to inspect the lots. Since these sites are ideal for both summer and winter activities, the company is continuing the schedule on a "t.f." basis.*

KXOK, St. Louis, Mo.

PROGRAM: Announcements

HOUSEHOLD/Furniture

SPONSOR: Welker Furniture

AGENCY: Direct

CAPSULE CASE HISTORY: *Welker was a new store in the Shamokin area. Its management decided to use radio primarily for a long-range advertising campaign aimed at building up a sales gross of \$100,000 annually within five years. Welker bought a half hour Guy Lombardo music show on Sundays, a daily five minute polka program and spot announcements for a yearly billing of \$4,000. Within two and a half years, the Welker Company was doing an annual business in excess of \$100,000. The radio ad expenditure has been quadrupled since the store opened.*

WISL, Shamokin, Pa.

PROGRAM: Two music shows and announcements

HOUSEHOLD/Furniture Suites

SPONSOR: Whitmire Furniture Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *One segment of a regularly scheduled daily quarter hour broadcast was purchased by the sponsor for the specific purpose of advertising a group of living room suites. As a result of the program, titled Whitmire Harmony Time, the store sold five suites of furniture at an average cost of \$159.95 each. The gross revenue attributed to the sales message broadcast over WRFC came to over \$800. The cost to the advertiser was \$7.15.*

WRFC, Athens, Georgia

PROGRAM: Whitmire Harmony Time

HOUSEHOLD/Stock Reduction Sale

SPONSOR: McCallister Furniture

AGENCY: Direct

CAPSULE CASE HISTORY: *The McCallister Furniture Co. stayed open on a holiday to get a stock reduction sale off to a good start. Only two media were used, an afternoon newspaper and radio station KULA. Eight half-minute announcements were scheduled during the morning of the sale-day prior to the newspaper's appearance on the stands. Ted Scott, radio sales manager for KULA reported that the client sold over \$2,000 worth of merchandise before the newspaper was even published. The cost of the eight announcements was \$26.67.*

KULA, Honolulu, Hawaii

PROGRAM: Announcements

Ratings make
them sign
the first time —

But it takes
results to
make them renew



**Latest
METRO PULSE**

WHB first all day and night.
WHB first 360 out of 360
quarter-hours. In and out of
home, Mon.-Fri., 6 a.m. mid
night.

**Latest
AREA PULSE**

WHB first all day. WHB
first 263 out of 288 quarter-
hours. 25 second place 1/4's,
none lower. Mon.-Sat., 6
a.m.-midnight.

**Latest
AREA NIELSEN**

WHB first all day and night,
with 42.7% share of audi-
ence. WHB first every time
period. Mon.-Sat., 6 a.m.-
6 p.m.

**Latest
HOOPER**

WHB first all day with
42.2% of audience. 4 month
average Mon. Fri., 7 a.m. 6
p.m.; Sat. 8 am. 6 p.m.

at WHB . . . 87% renewal

87% of WHB's largest billing local accounts in 1955 . . . renewed in
1956! WHB has a higher percentage of renewals for both local and
national advertisers than any other Kansas City radio station.

Sure, WHB dominates Kansas City on every national survey. Sure,
Storz Station programming quality attracts tremendous audiences—
which in turn attract advertisers. But it takes *results* to make local
advertisers come back for more. And WHB is Kansas City's *results*
station. Talk to the man from Blair, or WHB General Manager,
George W. Armstrong.

WHB 10,000 watts 710 kcs. Kansas City, Missouri

THE STORZ STATIONS

Today's Radio for Today's Selling

WDCY

Minneapolis-St. Paul

WHB

Kansas City

WQAM

Miami

Represented by John Blair & Co.

President:

TODD STORZ

KOWH

Omaha

WTIX

New Orleans

Represented by Adam Young Inc.

RADIO RESULTS

HOUSEHOLD/Kitchen Cabinets

SPONSOR: Long Bell Lumber Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *For a period of one month the sponsor bought one noon-hour announcement six days a week in order to move a stock of fir and birch kitchen cabinets which it was offering at a 25% discount. The offer was made during a usually slow remodeling period but was nevertheless extremely successful. According to the sponsor over \$2,400 worth of business resulted. The owner told the station manager, "We feel this is a highly satisfactory return. Thank you very much for delivering the customers." The cost was \$54.*

KMMO, Marshall, Missouri

PROGRAM: Announcements

HOUSEHOLD/Sell-A-Thon

SPONSOR: Lawrence Appliance

AGENCY: Givens & Davies

CAPSULE CASE HISTORY: *A 60-hour continuous Sell-A-Thon Broadcast directly from the advertiser's store resulted in the sale of about \$9,000 worth of electrical appliances and television sets. During the remote broadcast, all regular advertisers were given time. Unsold time was devoted to promoting the special offers at Lawrence Appliance, with contests and free gifts as well as customer interviews featured. A highlight of the show was a breakfast of hotcakes and coffee served to those at the point of sale. Cost of the Sell-A-Thon was \$600.*

KGEM, Boise, Idaho

PROGRAM: Sell-A-Thon

HOUSEHOLD/Freezers

SPONSOR: Christensen's Farm Machinery

AGENCY: Direct

CAPSULE CASE HISTORY: *For a \$994 ad outlay the sponsor sold well over \$100,000 worth of freezers and refrigerators besides doing a larger than normal business on his regular lines. The occasion was the International Harvester "crate sale" and the campaign used was "KLMS saturation" spots. During the six week period of the ad program the advertiser used 284, one minute, run of schedule spots. Crediting KLMS with the success of his sale, the sponsor said the cost of the campaign was well below one per cent of the total sales volume.*

KLMS, Lincoln, Neb.

PROGRAM: Announcements

HOUSEHOLD/Appliances

SPONSOR: Montgomery Ward

AGENCY: Direct

CAPSULE CASE HISTORY: *A recent sale of G. E. electrical appliances by Montgomery Ward in Spokane was promoted by a run-of-schedule campaign featuring 30 and 60-second announcements during a three-day KALY Sellathon. Cost of the campaign which ran 18, 19 and 20 October was \$1,000. KALY promotion manager Robert Moore, whose station made announcements directly from store aisles, said the Sellathon increased appliance sales by 133.4%.*

KALY, Spokane, Wash.

PROGRAM: Announcements

HOUSEHOLD/Vacuum Cleaners

SPONSOR: United Vacuum Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *Originally, United Vacuum Stores planned to advertise their General Electric Vacuum Cleaners on a daily 15 minute program. The response was so great, however, that only three shows a week could be handled. The radio ads told prospective customers to phone the station and salesmen would visit their homes. Salesmen, each with a weekly quota of \$1,000 in sales, then followed up the radio lead. The campaign ran from 23 January to 29 February and cost the advertiser \$300. "Results are terrific," said the client.*

KNEB, Scottsbluff, Neb.

PROGRAM: Mystery Tune

HOUSEHOLD/Sewing Machines

SPONSOR: Marshall-Wells Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *To promote a one-day sale of sewing machines Marshall-Wells bought a saturation schedule of announcements on KFBB to run only on the day of sale. Schedule consisting of 26 50-word spots ran from 6:00 a.m. to 5:00 p.m. and cost \$78. Lyle Monroe, owner of the store, reported that as a result of the KFBB 11 hour campaign 93 sewing machines were sold, many of them to residents of towns other than Great Falls. Also, scores of inquiries were received from people throughout the trading area.*

KFBB, Great Falls, Montana

PROGRAM: Announcements

HOUSEHOLD/Radio and Tv Sets

SPONSOR: Edelmuth & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This dealer of Telefunken Radio and Hallicrafter Tv sets used one-minute announcements for three-and-a-half months on the Pop and Candlelight Concerts, also in some morning shows. After this period of time, company had sold more sets than in three-and-a-half years. Consequently, new contracts were signed for 1,200 one-minute announcements to highlight same products. Cost of the original Telefunken and Hallicrafter drive amounted to \$1,500.*

WDOK, Cleveland, Ohio

PROGRAM: Announcements

HOUSEHOLD/Window Fans

SPONSOR: Sears, Roebuck

AGENCY: Direct

CAPSULE CASE HISTORY: *With summer temperature at 95 degrees, Sears, Roebuck of Omaha sponsored 12 one-minute announcements, all of which were aired within the 6:00-7:00 p.m. hour. All commercials stressed that each \$69.95 fan ordered would be delivered and installed that evening. In a short time, the 59 fans in stock were sold out. No other advertising medium was used by the company. The cost of the 12 announcements was \$120—or \$10 per announcement.*

KOWH, Omaha, Nebr.

PROGRAM: Announcements

A grid of 100 small squares, arranged in 10 rows and 10 columns. The squares are dark gray, with some lighter gray squares visible in the bottom right corner.

A black and white photograph of three men dressed in suits, ties, and fedoras. They are standing side-by-side, each holding a large sign. The man on the left holds a sign that says 'HOOPER', the man in the middle holds a sign that says 'PULSE', and the man on the right holds a sign that says 'TRENDX'. They all have serious expressions and are looking slightly to the left.

Ask the **Adam Young** man, or General Manager **Virgil Sharpe** for details.

*Pulse, September 1956, 7 a.m.-5 p.m.,
Mon.-Sat. In and out of home.

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RADIO RESULTS

SPECIALTIES/Cameras

SPONSOR: Drug Store

AGENCY: Direct

CAPSULE CASE HISTORY: *A single one minute announcement over the Kitchen Club, a Monday through Friday morning show, sold seven dozen cameras within two hours and was repeated on a subsequent program with the sale of six dozen more. The sale was one of a series the client used to test the pulling power of his \$155 a month investment in the quarter hour show. The program, which has been running well over a year, was especially planned for the client who now spends 75% of his ad budget on this and other WKEY programs.*

WKEY, Covington, Va.

PROGRAM: *The Kitchen Club*

SPECIALTIES/Typewriters

SPONSOR: Lee Brothers Stationery

AGENCY: Direct

CAPSULE CASE HISTORY: *In a 23-day period, Lee Brothers Stationery ran a drive on KBOX for typewriter rental with option of purchase, with rental money going toward purchase. Only announcements were used over the 23 days, at the end of which the company realized a gross volume of over \$5,000. Advertiser stated that he had sold more Remington portable typewriters than any other dealer in the state of California for the same period of time. Cost of the schedule amounted to \$150.*

KBOX, Modesto, Cal.

PROGRAM: Announcements

SPECIALTIES/Fabrics

SPONSOR: Waverly Fabrics

AGENCY: Lawrence Kane

CAPSULE CASE HISTORY: *In a recent campaign, Waverly Fabrics scheduled announcements on about 50 stations throughout the U. S. All stations offered a 10-cent booklet on home decorating hints. In New England, Waverly placed its message on WBZ-WBZA, Boston, in Mildred Carlson's Home Forum, Monday through Friday, 9:30-9:55 a.m. The twin-city Boston-Springfield outlet produced 2,491 requests for the offer—at 41¢ per inquiry. Low cost-per-result prompted advertiser to renew for following campaign.*

WBZ-WBZA, Boston and
Springfield, Mass.

PROGRAM: *Mildred Carlson's
Home Forum*

MUSICAL/L. P. Records

SPONSOR: Record Shop

AGENCY: Direct

CAPSULE CASE HISTORY: *A long-playing record, "The Investigator," had just arrived in Seattle when it was played on New Releases from the Record Shop. The next morning, the shop experienced its greatest "run" on a single recording in its history. Within a week, volume on the record had reached \$540. According to the Record Shop, the program is institutional in nature and not designed for immediate sales, which made the merchandising results "remarkable." Cost: \$21.*

KISW FM, Seattle, Wash.

PROGRAM: *New Releases*

MUSICAL/Records

SPONSOR: H. P. Wasson & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This department store selected the station's Easy Does It show in which to promote its record department. It set aside 500 records to be given away as souvenirs during the three-and-a-half-hour remote program. During the first 40 minutes of the show, all 500 records had been given away. Wasson's added 200 records for the after-school rush. These were gone in a matter of minutes. As a result of this trial-run, a schedule of announcements in the above program, in addition to a schedule in a woman's show, was slated.*

WIBC, Indianapolis, Ind.

PROGRAM: Participations

MUSICAL/Guitars

SPONSOR: Summer's Music Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Early in 1956, Summer's scheduled 20 announcements for the following 10-day period, promoting Friday, the 13th, as black cat day at the store. Featured in the promotion were records and guitars. Early on the sale day, 600 record packages at \$1.00 each had been sold—also, 18 guitars at \$15.95 each. According to the sponsor, results were more than satisfactory, particularly since the 20 announcements represented a cost of \$60, a sales gross of \$887.10.*

WCHO, Wash. Court Hse., Ohio

PROGRAM: Announcements

SUPER MARKET Denver, Colo.

SPONSOR: King Soopers

AGENCY: Direct

CAPSULE CASE HISTORY: *When King Soopers opened its newest branch store in Denver a special radio campaign was purchased to promote opening day festivities. 100 chainbreak announcements were broadcast over KLZ over and above King Sooper usual ad schedule, before the first customer entered the new store. Cost of added coverage was \$480 and according to the store manager was responsible for tens of thousands of customers during first five opening days.*

KLZ, Denver

PROGRAM: Announcements

SUPER MARKET Sonora, Calif.

SPONSOR: Foster Brothers Super Market

AGENCY: Direct

CAPSULE CASE HISTORY: *The Foster Brothers One Stop Super Market hurled a challenge at KROG with the selection of one item to test the effectiveness of radio. KROG sold the super market six 20-second announcements at a cost of \$27.50 which were run over a four day period adjacent to morning and afternoon shows. Within the four day period over 600 lugs of peaches were sold and the store was unable to meet the demand on the fifth day in spite of the fact that due to a poor season the peaches were sold mostly for canning.*

KROG, Sonora, Cal.

PROGRAM: Announcements

10 New Orleans radio stations look up to WTIK

*(They have to. WTIK leads
them all, by a big margin,
in all-day share-of-audience)*

Among New Orleans' 11 radio stations, WTIK has been a commanding first for some time now, and with each passing day grows upward and onward. Of 220 weekly quarter hours, 170 (new high) belong to WTIK, which also has 40 2nd place quarters, 10 thirds . . . and not a single one lower!*

Another look at new data shows WTIK with *double* the audience of the nearest network competitor! And wait until you see the newest Pulse! 'Nuff said. It's Storz Stations news, music, ideas at work. Put Adam Young to work or look up WTIK General Manager, Fred Berthelson.

the new
WTIK

New Orleans 16, La.

**Hooper continuing measurement of
broadcast audience.*

THE STORZ STATIONS

Today's Radio for Today's Selling

WDGY
Minneapolis-St. Paul

WHB
Kansas City

WQAM
Miami

Represented by John Blair & Co.

President:
TODD STORZ

KOWH
Omaha

WTIK
New Orleans

Represented by Adam Young Inc.



MEMO: TO TIMEBUYERS!

FIRST IN THE WORLD WITH A MILLION +

NOW—cover ALL Northeastern Pennsylvania with 1½ Million Sales-packed Watts!

Leadership . . Coverage . . Power!
GET THE FACTS!



**Wilkes-Barre
Scranton**
Call Avery-Knodel, Inc.

Quick Results



**IN SAN DIEGO
THE NATION'S**

**19th
MARKET**



Agency profile

Fred Flanagan: Guitarist at heart

It's quitting time at K&E on a Friday night, and people are walking resolutely toward the elevator, . . . with some exceptions. Four of those exceptions are just as likely to be walking the other way, towards Fred Flanagan's office, where they'll make themselves comfortable, light cigarette or pipe as the case might be, and begin talking tv copy for Mercury.

"That's when we produce our best ideas," says K&E's Fred Flanagan, v.p. and copy supervisor for Mercury.

His four radio-tv copywriters have gotten used to odd working schedules. At SPONSOR's presstime, one of the group, Harry Stoddart was in Hollywood with K&E producer consulting and supervising the filming of a new series of seven Mercury commercials being shot by Universal Pictures.

"Each of our writers works closely with our producers. Sort



"It's when we talk together informally that we get our best ideas"

of a Bobbsy Twins set-up," says Flanagan. "Neil Quinn just came back from a week on the Coast on the same job. I've been out, and Bill Fuess and Ed Hauser, the other broadcast writers in this group have been out on other locations."

The philosophy behind this system is self-evident, according to Flanagan: A tv copywriter's job isn't finished until the commercial's on the air.

Says Flanagan: "It's easy to tell which comes first when you're creating a tv commercial—the picture. A tv copywriter has to know tv production to the point where he could virtually get a job as a producer himself. At the same time, our men are businessmen, versed in their industry. They read automotive journals, know sales problems."

Fred Flanagan feels that the business of writing successful tv commercials actually requires a variety of interests on the part of the writer. "We have musicians on the staff who score the commercials."

After brief hesitation, he said, "I like to play the guitar myself at home," and added sheepishly, "Of course, I'm no Segovia."

For most effective commercial writing he stresses the writer must take an extensive responsibility. "We sit in on casting sessions, for instance. Of course, there's an art director in our group who visualizes our copy into storyboards, but we help translate these storyboards into actual film footage."

Writing live commercials presents an entirely new set of problems to the writer. He has to conceive his commercial with studio limitations in mind. For instance, few New York studios are large enough to accommodate more than one or two cars.

"Commercials can be fun, inform and sell at the same time."

"To give live commercials greater viewer interest, we've been using more rear-view projectors to vary the setting and also key inserts," he told SPONSOR.

Key inserts are used to achieve certain "trick effect-" in live television. For instance, in one commercial on the *Ed Sullivan Show*, the viewers saw the announcer standing next to a Mercury dashboard, and seeming no taller than the dashboard. The effect was achieved by the use of two live cameras working simultaneously and electronic matting which served to superimpose the image from one camera onto the other without the real background behind the announcer showing up.

"When you use live commercials for a car, you have to plan inevitably upon using some film inserts as well in order to show running shots," he added.

Flanagan, a fair-complected man age 39, has the easy informal manner of an extrovert. He likes to work in an "open-door" atmosphere and encourages the free exchange of ideas between the creative people on the account.

"I set out to be a writer when I was in college," he recalls. "But I've gotten so used to being able to incorporate other people's ideas into my work, that I've written a few short stories and articles at home, and those I hash out with my wife."

A devout exponent of humorous exaggeration in commercials ("when the humor doesn't get in the way of the selling message"), Flanagan has dabbled successfully with humor on his own. In a *Readers' Digest* article a few years ago, he invented a new system of punctuations designed to give the print copywriter the same advantages that radio and tv offer through voice inflections and acting.

"Stan Merrit and I wrote the piece together," he says. "And we came up with a whole batch of new punctuations, a la Victor Borge. We made up stupendopoints for products that stupefy, flabbergasticks for products that flabbergast, and misquotes. . .

"We wrote the story to spoof clichés in bad advertising. Today I could add to it some tv clichés that we particularly aim to avoid, among them: 'out-of-the-factory window' infatuation with products and grinning faces of consumers. We feel that the believable tv commercial talks to the viewer in simple, plausible terms about the things that interest him. And, at their best, these commercials should be in the mood of the program in which they'll be shown."

SUDDENLY play by play broadcasting is old fashioned. Now everyone listens for

FAST BREAK—the new concept in sports coverage invented by radio-active KMA!—You hear quarter scores from 30 gymnasiums in KMA land. The scores, each quarter, and who makes them — along with lively music.

MUSIC WITH A BOUNCE, BASKETBALL WITH A BOUNCE

7:30 to 11 p.m. every Tuesday, every Friday.

CONTACT your Petry man for availabilities and special rates on this new ***FAST BREAK*** concept.

KMA

Radio central for all the
Mid-West

Headquarters Shenandoah, Iowa



*A weekly listing of changes
in the advertising and broadcast fields*

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Foods, NY	Y&R, NY	CBS 202	Robert Q. Lewis; Th 8-9 pm, 27 Dec, 3 Jan; F 8-9 pm, 4 Jan; Sa 11:05-12 n, 5 Nov, 29 Dec; 5 min segs
American Home Foods, NY	Y&R, NY	CBS 202	Juke Box Jury; Su 7:30-8 pm; 23, 30 Dec; 5 min segs
American Home Foods, NY	Y&R, NY	CBS 202	Mitch Miller; Su 8:05-9 pm; 23, 30 Dec; 5 min segs
American Home Foods, NY	Y&R, NY	CBS 202	Amos & Andy; M-F 7-7:30 pm; 26, 28 Dec, 2, 3, 4 Jan; 5 min segs
American Home Foods, NY	Y&R, NY	CBS 202	Bing Crosby; M-F 7:30-7:45 pm; 27, 28 Dec; 5 min segs
American Pop Corn, Sioux City, Iowa	Hartman, Chi	ABC	Breakfast Club; W 9:35-9:40 am; 12 Dec
Bristol-Myers, NY	Y&R, NY	NBC 191	News; 5 min on the hour 7 days per wk; 7 am-11 pm; 1/2 spon; 14 Jan; 52 wks
California Prune & Apricot Growers Assn, San Jose, Cal	Long, San Jose, Cal	CBS 201	House Party; Tu 3-3:15 pm, Th 3:15-3:30 pm; 8 Jan; 13 wks
Lanvin, NY	North, NY	CBS 20	Stock Market News; M-F 6:10-6:15 pm; 19 Nov to 21 Dec
Life Savers-Beech Nut, Canajoharie, NY	Y&R, NY	ABC	Breakfast Club; Tu & F 9:55-10 am, W 9:15-9:20 am; 8 Jan; 52 wks
Miles, Elkhart, Ind	Wade, Chi	MBS	Various programs; various times; 1 Jan
Oldsmobile, Lansing, Mich	Brother, Detroit	ABC	Sugar Bowl Game; Tu 1:45-concl; 1 Jan only
Ralston Purina, St. Louis	Gardner, St. Louis	MBS	Checkerboard Sand Club; M-F 12:45-12:55 pm; 7 Jan
Seven-Up Co, St. Louis	JWT, Chi	(sou regional) CBS 202	Bing Crosby; M-F 7:30-7:45 pm; 5 min segs; 12, 18, 19, 26 Dec only
Seven-Up Co, St. Louis	JWT, Chi	CBS 202	Amos & Andy; M-F 7-7:30 pm; 5 min segs; 5, 10, 11, 17 only
Sherwin-Williams, Cleve	F&S&R, Cleve	CBS 201	Arthur Godfrey Time; W 10:30-10:45 am; F 11:15-11:30 am (every 4th wk); 2 Jan; 26 wks
Sterling Drug, NY	DFS, NY	ABC	My True Story; M-W-F 10:05-10:10 am; 4 Feb

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Assemblies of God, Springfield, Mo	Bennett, Chi	ABC	Revival Time; Su 10:30-11 pm; 6 Jan; 52 wks
Atlantis Sales Corp, Rochester, NY	R. A. Foley, Phila	ABC	My True Story; W & F 10-10:05 am alt Tu 10-10:05 am & Th 10:05-10:10 am; 2 Jan; 52 wks; 2 segs per wk
Bristol-Myers, NY	BBDO, NY	ABC	Breakfast Club; Th 9:05-9:10 am; F 9:15-9:20 am; 3 Jan; 52 wks
Bristol-Myers, NY	Y&R, NY	ABC	Breakfast Club; M 9:35-9:40 am, 9:40-9:45 am; Tu 9:30-9:35 am; W 9:35-9:40 am; F 9:20-9:25 am, 9:40-9:45 am; 31 Dec; 52 wks
Drackett Co, Cin	Ralph H. Jones, Cin	ABC	Breakfast Club; Th & F 9:35-9:40 am; 3 Jan; 52 wks
Drackett Co, Cin	Y&R, NY	ABC	Breakfast Club; W 9:40-9:45 am; Th 9:50-9:55 am; F 9:30-9:35 am; 2 Jan; 52 wks
Dromedary Co, NY	Bates, NY	ABC	My True Story; Tu & Th 10:10-10:15 am; 1 Jan; 52 wks
Dromedary Co, NY	Bates, NY	ABC	When A Girl Marries; W & F 10:30-10:35 am; 2 Jan; 52 wks
Dromedary Co, NY	Bates, NY	ABC	Whispering Streets; Th 10:50-10:55 am; 3 Jan; 52 wks
Ex-Lax, Inc., NY	Warwick & Legler, NY	ABC	My True Story; M-W-F 10:15-10:20 am; 31 Dec; 52 wks
General Foods, White Plains, NY	Y&R, NY	ABC	Breakfast Club; Tu 9:25-9:30 am; 1 Jan; 52 wks

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Gas, NY	L&N, NY	CBS 127	Playhouse 90; alt Th 10:30-11 pm; 10 Jan; 39 wks
Brown & Williamson, Louisville, Ky	Bates, NY	NBC 160	Pro Basketball; Sa 2:30 pm-concl; 1/4 spon 5, 19 Jan & 2, 16 Feb only
Carling Brewing, Cleve	Lang, Fisher & Stashower, Cleve	CBS 6	Pro Hockey; Sa 2 pm-concl; 5 Jan; 10 wks
Colgate-Palmolive, NY	L&N, NY	CBS 139	Mr. Adams & Eve; alt F 9-9:30 pm; 11 Jan; 52 wks
General Cigar Co, NY	Y&R, NY	ABC	John Daly News; M-F 7:15-7:30 pm; 10 Dec
B. F. Goodrich, Akron	BBDO, NY	CBS 113	Burns & Allen; alt M 8-8:30 pm; 31 Dec; 20 wks
Hazel Bishop, NY	Spector, NY	CBS 99	You're On Your Own; Sa 10:30-11 pm; 22 Dec; 52 wks
Hoover Co, North Canton, Ohio	Burnett, Chi	CBS 108	Garry Moore; Tu 10-10:15 am; 8 Jan; 26 wks
Johnson & Johnson, New Brunswick, NJ	Y&R, NY	CBS 101	Garry Moore; alt F 10:30-10:45 am; 11 Jan; 52 wks
Kellogg, Battle Creek, Mich	Burnett, Chi	CBS 175	Name That Tune; alt Tu 7:30-8 pm; 27 Nov; 52 wks
Oldsmobile, Lansing	Brother, Detroit	ABC	Sugar Bowl Game; Tu 1:45 pm-concl; 1 Jan only
Philip Morris, NY	Burnett, Chi	CBS 127	Playhouse 90; alt Th 10:30-11 pm; 3 Jan; 52 wks
R. J. Reynolds, Winston-Salem	Esty, NY	CBS 139	Mr. Adams & Eve; alt F 9-9:30 pm; 4 Jan; 52 wks
Sherwin-Williams, Cleve	F&S&R, Cleve	CBS 73	Arthur Godfrey Time; W 10:30-10:45 am; 2 Jan; 26 wks
US Time Corp, NY	Peck, NY	NBC 129	Steve Allen; Su 8-9 pm; 13 Jan to 28 April

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	Y&R, NY	CBS 145	Alfred Hitchcock Presents; Su 9-9:30 pm; 6 Jan; 52 wks
Colgate-Palmolive, NY	Brown, NY	CBS 133	Bob Cummings; alt Th 8-8:30 pm; 10 Jan; 26 wks
Ford Motor Co, Dearborn, Mich	JWT, Detroit	NBC 168	Ford Show; Th 9:30-10 pm; 3 Jan to 26 Sept
General Electric, Schenectady	BBDO, NY	CBS 152	GE Theater; Su 9-9:30 pm; 23 Dec; 52 wks
Gerber Products, Fremont, Mich	D'Arcy, NY	CBS 98	Bob Crosby; W 3:30-3:45 pm; 9 Jan; 52 wks
Johns-Manville, NY	JWT, NY	NBC 35	Meet The Press; alt Su 6-6:30 pm; 6 Jan; 52 wks
Pharmaceuticals, Newark	Kletter, NY	CBS 89	Sunday News Special; Su 11-11:15 pm; 6 Jan; 52 wks
R. J. Reynolds, Winston-Salem	Esty, NY	CBS 189	I've Got A Secret; W 9:30-10 pm; 2 Jan; 52 wks
A. E. Staley, Decatur, Ill	R&R, Chi	CBS 75	Garry Moore; alt F 11:15-11:30 am; 11 Jan; 52 wks
Westinghouse, Pittsburgh	Mc-E, NY	CBS 99	Studio One; M 10-11 pm; 7 Jan; 52 wks
Yardley of London, NY	Ayer, NY	CBS 62	Garry Moore; alt F 11-11:5 am; 4 Jan; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Byron E. Anderson	KSTP, Inc, Minn-St. Paul, asst radio sls mgr	Same, nat radio sls mgr
Donald Ansel	WMAQ, Chi, sls	WNBQ, Chi, sls rep
Joe Bartus		WHBC, Canton, Ohio, sls
Richard Beesemeyer	Don Lee Television, Hy, acct exec	KNXT-CBS Tv Pacific Net, Hy, sls acct exec
James E. Blake	KSTP, Inc, Minn-St. Paul, asst nat tv sls mgr	Same, nat tv sls mgr
Robert Cinader	California National Productions, NY, staff asst to vp	Same, dir program planning & devel
James S. Dugan	KOOL-TV, Phoenix, asst sls mgr	KWWL-TV, Waterloo, Iowa, nat sls mgr-midwest area
Herb Edelman	Tilds & Cantz, Hy, acct exec	KDAY, Santa Monica, acct exec-sls
Joseph B. Epperson	WEWS, Cleve, chief engineer	Scripps-Howard Radio, Cleve, vp for engineering
Box Fox	KFWB, Hy, sls	KDAY, Santa Monica, sls
Vinton Freedley, Jr.	NBC radio net, nat sls mgr	TV Dept, NY, vp, member board
Eugene Gordon	KABC-TV, LA, head film editor	ABC tv, Hy, asst to tv coordinator, Walt Disney Studios
Carl Harold	WTVJ, Miami, regional sls mgr	Same, asst to nat sls mgr
Peter Hlinka	WEWS, Cleve, sls	Same, Ohio advtng sls mgr
Ken Light		WDGY, Minneapolis, sls
Joseph Lutzke	WNBQ-WMAQ, Chi, sls service super	WMAQ, Chi, sls rep
Donald L. Perris	WEWS, Cleve, various	Same, asst to gen mgr
Fred Ruegg	CBS, asst dir labor relations	KNX, Hy & Columbia Pacific Radio Net, gen mgr
Ted M. Shuster	NBC TV, NY, sls service cep	Young Television, NY, sls
Heyward Siddons	KOA-TV, Denver	Same, tv program mgr
Ernest E. Sindelar	WEWS, Cleve, super & dir	Same, operations dir
John Slocum	Carvel Nelson & Powell, Portland, Ore, acct exec, r-tv dir	KGW-TV, Portland, Ore, sls

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Arthur Arlett	West-Marquis, vp	Hoefer, Dieterich & Brown, SF, exec staff
Allen G. Bishop	R&R, Chi, acct exec	Same, also vp
Robert N. Clark, Jr.	Wank, McDonald & Lee, SF, partner	DCS&S, NY, asst acct exec
Paul A. Connolly	Vick Chemical, asst regional dir, International Div	C. J. LaRoche, NY, merch dept
Milton F. Coulson, Jr.	MacM-J&A, Bloomfield Hills, Mich, creative dir-Pontiac acct	Same, also vp
Louis E. Dean	Kudner, NY, acct exec	Same, vp
Pat Freeman	Canadian Assn Advtng Agencies, gen mgr	FC&B, Toronto, vp, gen mgr
Eugene J. Gramm	MacM-J&A, NY, creative dir	Same, also vp
Vernon Kunert	Allis-Chalmers, Milwaukee, production-advng dept	Meltzer, LA, production mgr
Mark Lawrence	MacM-J&A, NY, tv-r dir	Same, also vp
Jace Leach	Republic Steel-Berger Div, Canton, Ohio, asst to advtng mgr	Griswold-Eshleman, Cleve, asso acct exec
James Lehde	Weisfields, Inc	Pacific National Advtng, Seattle, asst production mgr
Murray W. Marshall	Batten Films, Toronto, lab super	S. W. Caldwell, Toronto, super, Caldwell workshop
Leslie S. McMahon	MacM-J&A, Toronto, mgr	Same, also vp & dir Canadian branch
J. Stanley Moore	Crawley Films, Ottawa, senior producer-dir	McKim, Montreal, r-tv production super
Jack Newell	BBDO, NY, media buyer	BBDO, LA, media dir
Holly Shively	R&R, Chi, head timebuyer & bus mgr	Same, also vp
Monte Solkover	Pacific National Advtng, Seattle, production mgr	Same, acct exec & production coordinator
Charles Strauss	Ogilvy, Benson & Mather, NY, acct super	Same, also vp
Roland W. Taylor	FC&B, NY, exec vp	Same, vice chairman, bd of dirs
John Whitehead	Willis Advtng Ltd, vp, acct exec	FC&B, Toronto, senior acct exec

NEW FIRMS, NEW OFFICES (Change of address)

Collomatic Corp has opened a Hollywood office located at 7313 Santa Monica Blvd
 J. M. Hickerson Inc., NY, has moved to 551 Fifth Ave
 James R. Needles Advertising, SF, has become The Mailing Mart with new quarters at 1069 Howard St
 N. N. Perlstein Associates, new marketing consultants, begin operations Jan 1. Offices will be in 333 Bldg, Chicago
 P. R. M., Inc., NY, has changed its name to Associated Artists Productions Corp

Sapphire Films, Ltd., has opened a New York office at 420 Madison Ave
 Sven Thornblad Sales Engineering, NY, new agency, has offices at 240 E 35th St

United States Borax & Chemical Corp. will have new headquarters for three of its divisions (Pacific Coast Borax Co, United States Potash Co, and the eastern sales office of 20 Mule Team Products Div) at 50 Rockefeller Plaza. Offices to be occupied about June 1

STATION CHANGES

KELP & KILT (tv), El Paso, have been sold to Joseph Harris, Norman Alexander & Richard E. Jones, owners of KXLY & KXLY-TV, Spokane, pending FCC approval
 KGON, Portland-Oregon City, Ore, has become an affiliate of NBC radio net
 KGW, Portland, Ore, has joined ABC radio net
 KNOK, Fort Worth, Texas, has been sold to John Kluge
 KPIG, Cedar Rapids, Iowa, has appointed Devney & Co natl reps
 KSWM & KSWM-TV, Joplin, Mo, became KODE & KODE-TV upon their purchase by WSTV, Inc.
 WBAT, Marion, Ind, has appointed Everett-McKinney natl reps, effective 1 Jan
 WFTC, Kinston, NC, has been sold by Town and Country World Wide Productions, pending FCC approval

WGAT, Utica, NY, is now an affiliate of ABC radio net
 WHAR, Clarksburg, W. Va., has been sold to Harrison Corp, subject to FCC approval
 WIND, Chi, is now owned by the Westinghouse Broadcasting Co
 WKBV, Richmond, Ind, has appointed Everett-McKinney natl reps, effective 1 Jan
 WKBW, Buffalo, will become affiliated with NBC radio net effective Jan 1
 WKNB & WKNB-TV, West Hartford, Conn, are now owned by NBC
 WNHC, New Haven, will become a basic ABC affiliate effective 7 Jan
 WOL, Washington, D. C., has appointed Grant Webb natl reps, effective 1 Jan
 WRAD Radford, Vir, has appointed Robert S. Keller natl reps



How to shoot a black cat . . . in a coal mine

An intriguing idea—and no longer impossible—thanks to Eastman Tri-X Reversal Safety Film, Type 7278 (16mm only).

Twice as fast as Super-X Reversal, Tri-X is of greatest value for shots when light is at a premium, for jobs like newsreel service. Process it without a hitch—interchangeably with familiar Plus-X Reversal Film.

Here again is manifest Kodak's stated policy to provide an Eastman Motion Picture Film for every purpose.

*National and regional spot buys
in work now or recently completed*

SPOT BUYS

TV BUYS

Block Drug Co., Jersey City, N. J., for its Nytol non-habit forming sleeping tablet, is lining up availabilities for a national campaign which starts in more than 50 markets mid-January. Filmed minutes will be slotted as announcements or participations during nighttime hours only with a frequency of three to five per market per week. Final strategy has not been set, but it's probable that the campaign will run at least 26 weeks and as much as 52 weeks in a series of three to four flights. Nytol was introduced in a big spot tv drive about a year ago in the same number of major metropolitan markets. Buying has just started. Agency: SSCB, New York. Buyer: Ira Gonsier.

RADIO BUYS

The Nestlé Co., White Plains, N. Y., for its brown gravy mix, moves into some 20 markets in the Northeast in February for a four-week drive. Daytime transcribed minutes are being used in the regional marketing area. Nestlé's likes short-term campaigns and maintains a policy of frequency product, market and media switches. Agency is McCann-Erickson, New York. Buyer: Virginia Conway. Buying is not completed.

Naragansett Brewing Co., Cranston, R. I., moves into the eastern half of Massachusetts for a four-week campaign 14 January. Client maintains 52-week schedules on tv in its six-state New England marketing area but in radio the brewery prefers in-and-out coverage, hitting each area at least once with a saturation drive during the year. The pattern: 20 to 100 announcements per week per market; it uses transcribed minutes any hour of the day or day of the week which offers good availabilities. This upcoming drive is for the new imperial quart size (38½ ounces) of the company's Croft Banquet Ale. Agency is Cunningham & Walsh, New York. Buyers: Jeremy Sprague and Jack Bray. Buying is almost finished.

RADIO & TV BUYS

Carter Products Inc., New York, for its Arrid cream deodorant, is extending its current 13-week schedules for two more months in some 150 radio and 100 television markets. Campaign will now continue through March, with one-minute transcribed and film commercials. Buying is almost completed. Agency: SSCB, New York. Buyer: Steve Suren.

**For complete information—type of film
to use, latest processing technics—
write to**

**Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.**

**East Coast Division
342 Madison Avenue
New York 17, N. Y.**

**Midwest Division
130 East Randolph Drive
Chicago 1, Illinois**

**West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.**

or W. J. GERMAN, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture
Films, Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

News and Idea **WRAP-UP**

ADVERTISERS

The growing use of radio by airlines can be traced to the growth of domestic tourist class fares. When tourist fares brought air trip costs down to the mass pocketbook, they also brought the airlines to radio. This is an observation by TWA. TWA also points out that their tourist flights started six years ago—their radio spot campaign five years back.

Trans-American (the old North American) is a heavy radio user and has 100% tourist flights.

U. S. Steel's "Operation Snowflake" has turned into a radio avalanche according to reports from BBDO. While U. S. Steel used other media for its first two "Snowflake" promotions, this is the first year for radio.

U. S. Steel started the radio coverage by buying 2,000 spots on 51 stations (with an estimated penetration of 85% of all U. S. homes). Then the company offered a free sales kit to every radio station in the country to encourage sale of time to retailers as a tie-in with "Snowflake." By 12 December there were 1,588 responses. Requests were much greater than anticipated. The kits contained: brochures, sales ideas, commercials, editorial features and c't's, plus tips on

how to sell time to retailers, distributors, banks and utilities. "Snowflake" contests were conducted across the nation.

Slenderella has picked a winner for its Commercial-of-the-Year contest. Curt Ray, KMON, St. Louis, received a week's vacation in Nassau for the most "effective approach to Slenderella's advertising message." Portions of Ray's commercials are being sent to 250 radio stations with agency notations on the quotes. Management Associates of Connecticut is the agency for Slenderella.

General Motors continues its trend towards sponsoring network specials with the purchase of the ABC TV and Radio broadcasts of the Sugar Bowl Game on 1 January by the Oldsmobile Division plus the pre-game warm-up signed for by the A.C. Spark Plug Division. Also G.M.'s Buick Division has bought the Orange Bowl Game on CBS for New Year's Day. The Oldsmobile and A.C. Spark Plug agency is D. P. Brother. Kudner is Buick's agency.

AGENCIES

Madison Avenue, which often gets the needle for being interested only in money and martinis, can take a bow for instigating what is probably

the biggest benefit ever staged by the broadcast industry.

The giant variety show in behalf of Hungarian relief which was carried by all the major radio and tv networks on Christmas Day was pitched to the webs by Ruthrauff & Ryan. And the idea was sold and production started in 24 hours, just eight days before air date.

Aside from ABC Radio and TV, CBS Radio and TV, NBC Radio and TV, and MBS, the show was carried by Armed Forces Radio and UN Radio. A global hook-up. Fred Coe produced with Tom Loeb assisting. George Wolf of R&R supervised.

Young & Rubicam has made a second \$100,000 college scholarship grant. The grants will go to award scholarships at liberal arts colleges to deserving students plus grants-in-aid to privately-endowed colleges attended by scholarship winners. CBS has similar scholarship grants made to schools from which certain top executives have graduated. . . . S. C. Johnson & Son, Inc.'s realignment of agency assignments now stands like this: FCB has auto waxes, insecticides and a new product to be introduced after the first of the year; B&B has Glade, Paste Wax and Jubilee; NLB has Hard Gloss Glo-Coat, Stride, Pride plus industrial.



RADIO STATIONS: Kris Kringle does double duty for WICU, Erie, with *Letters to Santa* show for kids and for coverage check



TV STATIONS: WTTV, Bloomington, Ind., *The Magic Clock* kid show gets 20,000 mail responses to first anniversary prize offer



COMMERCIALS: Cascade Films uses special effects to create new Kleenex commercials character, "Manners" to sell new napkins

The proof is A.R.B. for

Nov. 1956!

Thank You

To the thousands of television families who watch WLAC-TV for the best in TV entertainment.

You have just voted us your favorite TV station in the latest survey of viewing preferences.

The results of this survey prove that Channel 5 brings you 7 out of the top 10 programs.

More than this, you reported watching Channel 5—day and night, 7 days a week combined—23% more than the next station.

Your confidence in WLAC-TV is a trust we value highly . . .
A trust we will strive to uphold.

The Management and Staff
WLAC-TV, Channel 5
Nashville

- Reprinted from Nashville Tennessean and Nashville Banner, Dec. 17, 1956.

Audience
The South's Great Multi-Market Station



T. B. BAKER, JR.
Exec. Vice-President & Gen. Mgr.

ROBERT M. REUSCHLE
General Sales Manager

THE KATZ AGENCY
National Representatives

Beginning 1 January Miller, Mackay, Hoeck & Hartung will handle all phases of Rainier Beer advertising for Sicks' Spokane Brewery. . . . N. W. Ayer is realigning its staff timebuying assignments effective the first of the year.

1956 has been a big year for agency mergers. The latest Geare-Marston, Philadelphia with Ruthrauff & Ryan. . . . Ingalls-Miniter Co. will be retitled Ingalls-Miniter-Haughey Co. as of 1 January. Newest name in the firm is that of William J. Haughey who is v.p. and general manager.

REPS

John Blair & Company executive vice president Robert Eastman commented this week that spot radio's upsurge in 1956 can be attributed to a large extent to radio's revolutionary almost-as-it-happens national and international coverage and its on-the-spot local coverage. He pointed to progressive radio stations such as WQAM, Miami, the first station to get a transoceanic telephone call through to the U.S. Consulate in Tel-Aviv and the Israeli Consulate in Berne, Switzer-

land and London: WHDH, Boston, which broadcast the news of the Andrea Doria three minutes after the first SOS signal: WHB, Kansas City, the only radio station west of the Mississippi to have a full-time correspondent on hand during the entire rescue operations of the twin plane disaster in the Grand Canyon; WOW, Omaha and WDSU, New Orleans, which have staffs of correspondents (WOW has 122) in strategic locations in their cities.

Eastman says this coverage has been accomplished at comparatively low cost. Both WDSU, New Orleans, and WOW, Omaha, for example, have established methods of payment that are highly satisfactory to both station and correspondents. They are paid by the news scoop and are given by-lines on the air. Stations have recruited correspondents with equal ingenuity. WFBR, Baltimore, found out the names of everybody in town who had telephones in cars, and they now have 22 of these people who are WFBR reporters and who immediately phone in to the station any accidents, fires, or newsworthy happenings they see while driving in and around Baltimore.

Jack Wooly, manager of CBS Spot Sales, Hollywood, begins a leave of absence to become Special Assistant for Public Affairs to Secretary of the Navy, with headquarters in the Pentagon, Washington, D. C. . . . Blair Television Associates announced the appointment of Arthur Stringer, sales manager of television station KTVR, Denver, as manager of the Chicago office of Blair. Mr. Stringer replaces Donald Ward, who will enter the Chicago Theological Seminary to become a minister.

ASSOCIATIONS

"Rating Hypos"—or the pros and cons of contests and giveaways and their effects on local station ratings was the theme of a hot debate at the RTES luncheon in New York last week. The pros were handled by Gordon B. McLendon, executive director of KLIF, Dallas. The cons by Robert Leder, general manager, WOR, New York. KLIF, by the way, is the station that just made what is probably the biggest single outright giveaway in broadcasting—a check for \$50,000.

McLendon's points in favor of contest and giveaway promotions: (1) there is no appreciable direct or short run effect on local ratings, according to surveys on KLIF and other stations. (2) While rating hypotes were noted when giveaways were new, the novelty has worn off. (3) There is an indirect long run value of stimulating talk about the station and adding excitement. (4) Contests and giveaways are only one kind of promotion and a small part of the over-all picture. (5) Various forms of promotion should be carried on 52 weeks a year. (6) These comments in favor of giveaways do not

"SOUND-FACTOR"

*The Sparkle of
Impressionable Living*

with

**RADIO
WSRS**

ON

**GREATER CLEVELAND'S
NUMBER 1 STATION**

SOUND-FACTOR DISCOUNT PAYABLE ONLY
TO RECOGNIZED ADVERTISING AGENCIES
BY WSRS, INC., CLEVELAND 18, OHIO



"Thank goodness it's only you, Pop. KRIZ Phoenix said we could expect Santa about this time."

include the type of gimmick where prizes are offered listeners answering the phone and falsely stating that they are listening to a given station.

Leder's points against contest and giveaway gimmicks: (1) Offers of prizes to listeners answering the phone and identifying the station they are listening to as the one giving the prize, make a shambles of ratings. (2) This type of gimmick inflates ratings and may wind up making them useless. He cited one station, KSON, San Diego, as dropping a rating service because of this situation. (3) Contests and giveaways also dilute the attention to the advertiser's message because the listener must be on his toes to catch hidden clues. (4) The audience attracted by giveaways is not stable and will change to another station as soon as a higher bid is offered. (5) This type of promotion shows lack of creative ability, imagination and salesmanship. It also plays down to the audience. (6) Money is no replacement for solid entertainment and service.

TV STATIONS

KTRK-TV has come up with a show that the audience can just listen to (shades of radio). And—the Houston station reports that the new program, *Soundtrack*, is a sales success.

Willard E. Walbridge, v.p. and general manager, feels the success of the two-hour early morning show is due to the fact that it enables "viewers to enjoy television in those early morning hours without having to sit in front of the set."

WPIX, New York, received a grand total of 125,000 entries in their Pop-eye drawing contest. . . . KGW AM-TV, Portland, Ore., has marked up the first regularly scheduled local simulcast in the Portland market. Wolfard Ford Motor Co. has signed a 26-week contract to sponsor the hour-long western variety show. . . . Wiedemann Brewing Co. presented its Wiedemann Award to all three of Crosley's Ohio tv stations for their outstanding merchandising job. Another award for Crosley, WLW and WLW-T received plaques from the American Cancer Society.

KDKA-TV, Pittsburgh, is emphasizing public service with entertainment values in two new educational shows, *Man-Space-Time* and *Great Moments In History*. . . . WJBK-TV, Detroit, has donated broadcasting equipment

NOW ... Hooper and Pulse Agree!

NO. 1

Radio Station in Houston is

K-NUZ

BY AN EVEN WIDER MARGIN!

Hooper Oct. and Nov. 1956

Monday thru Friday 7 A.M.—12 Noon			Monday thru Friday 12 Noon—6 P.M.		
KNUZ		25.8	KNUZ		30.2
Net. Sta. "A"	—	10.4	Net. Sta. "A"	—	11.4
Net. Sta. "B"	—	9.2	Net. Sta. "B"	—	6.3
Net. Sta. "C"	—	15.3	Net. Sta. "C"	—	12.1
Net. Sta. "D"	—	14.1	Net. Sta. "D"	—	9.0
Ind. Sta. "A"	—	6.7	Ind. Sta. "A"	—	8.2
Ind. Sta. "B"	—	5.1	Ind. Sta. "B"	—	6.3
Ind. Sta. "C"	—	6.3	Ind. Sta. "C"	—	10.7



Now . . . K-NUZ is the leader by a **GREATER MARGIN**—Yet the rates are Low, Low, Low!
Join the Rush for Choice Awaits.

In Houston the swing is to RADIO and
Radio in Houston is . . .

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, Jackson 3-2581

to WTVS-TV, Detroit's educational tv station. The equipment is valued at over \$43,000.

WTTV, Bloomington, Ind., had a contest in celebration of the first birthday of its kid show, *The Magic Clock*. Prizes offered were just a doll and a small chair and table, but over 20,000 entries were received. . . . WRCV-TV, Philadelphia, presented a two-week nightly series of live, local telecasts in behalf of the American Red Cross Hungarian Relief.

RADIO STATIONS

Here's a sports show idea-at-work from KMA. The Shenandoah, Ia., station has a unique concept for sports coverage. Formerly two broadcasts a week were carried giving play-by-play descriptions of basketball games. This type of programing brought in some revenue and gave small retail merchants an economical advertising outlet. But listenership was low over the 89-county area. Only fans of the two schools involved were really interested. KMA queried listeners and found out that many just listened for scores.

The new plan works this way: First, the station went to 30 big schools in the area and lined up a faculty member to phone in, collect, the quarter

scores along with name of the high scorer and number of points. Then the station set up a program from 7:30 to 11 p.m. on Tuesday and Friday nights called *Fast Break*. They use a sports-minded disk jockey to play records and when the scores are phoned in an attention-getting beeper signals the show out of the music and into the scores. Fast-breaking news stories are also carried.

Sales-potential of the show is excellent, says KMA. They can line up merchants from the various teams' home towns and sell them schedules to be positioned next to the score reports. The station's revenue is over three times what it was when the station used to go out and set up remotes of the games. Crew used in new plan is a total of six.

Sponsors attracted by the new show include candy kitchens, filling-stations, cafes, clubs and many other "little" advertisers. KMA also feels the program possesses merit for national spot advertisers and Petry is now pursuing that angle.

WICU, Erie, had Santa Claus working on coverage data for them this year. The station started a *Letters to Santa* show on 3 Decem-

ber. The program averaged over 400 letters a day and the letters themselves carried over 39 different post marks. WICU plans to follow-up with a mail coverage map . . . Westinghouse Broadcasting returns to Chicago with the purchase of WIND made final this week.

The Western FM Network has been formed by KISW, Seattle; KPFM, Portland; KNEV, Reno; KEAR, San Francisco and Sacramento's new FM station which is not on the air as yet. Stephen A. Cisler, acting secretary of the association, has invited other West Coast stations to attend the next meeting in Carmel, Cal. on 29 December . . . WMBD, Peoria, will broadcast all home and away basketball games of Bradley University and the Peoria Caterpillars. The Bradley squad will cover more than 5,000 miles and the Cats will make a 11,000-mile trek this season. WMBD's sports director, Tom Kelley, will go along. Bradley games are sponsored by Travis Cadillac-Pontiac of Peoria and the Caterpillar team by Caterpillar Tractor as a community service.

COMMERCIALS

The Film Producers Association of New York last week previewed its new seminar on ways to improve commercial film quality for Lever Brothers and its agencies (FCB, BBDO, K&E, OB&M, SSCB and JWT).

Main points brought out by the film producers included:

(1) Need of agency and sponsor aid in order to get networks and independent stations to substitute 35mm for 16 mm equipment (wherever possible) and to modernize sound and recording standards for the best transmission.

(2) Let film producers in at the earliest production planning stages and

LISTENERS WHO LISTEN . . .



LISTEN TO . . . SAN DIEGO'S ADULT RADIO STATION

92%

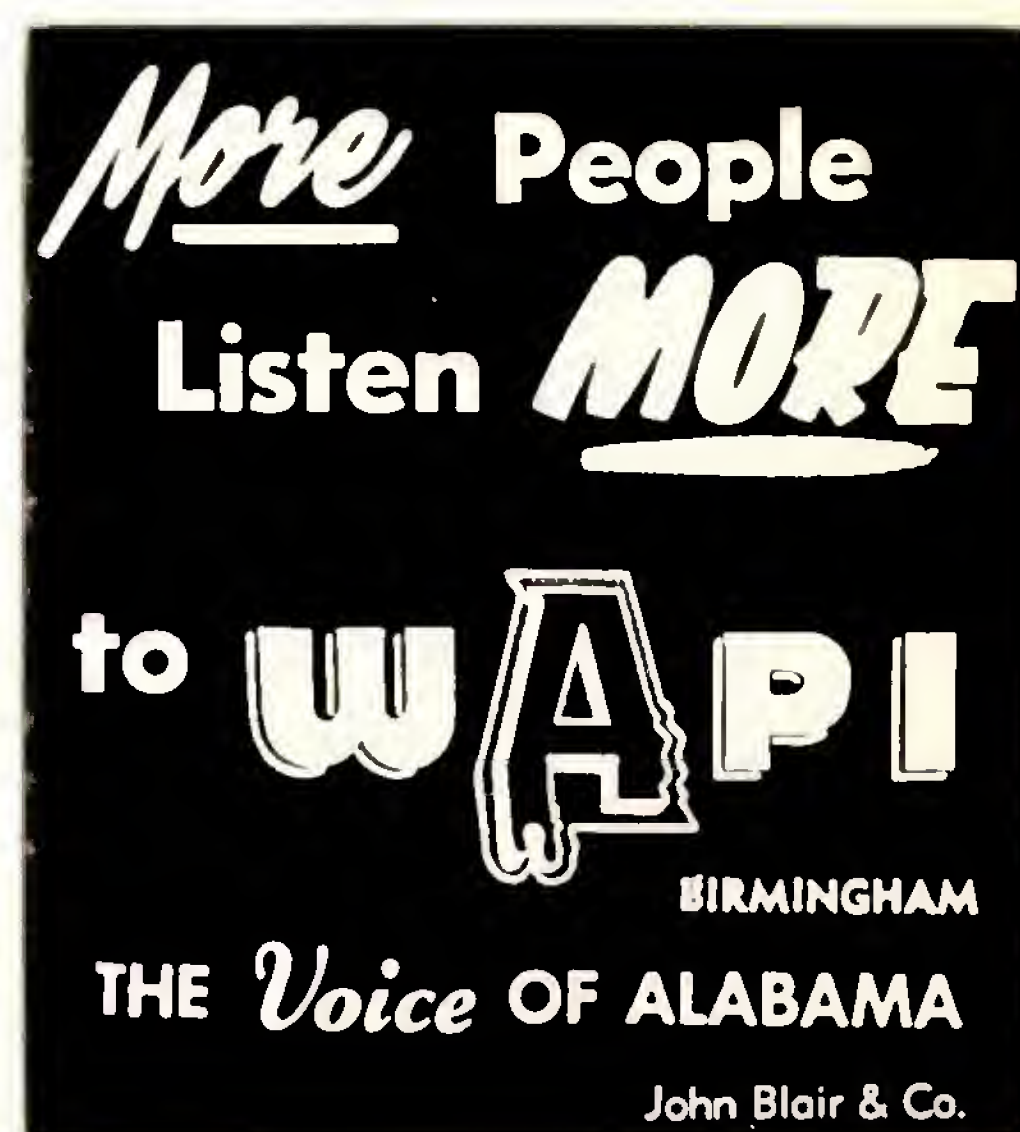
KGB IS SAN DIEGO'S ONLY STATION WITH AN OVERALL AVERAGE ADULT AUDIENCE OF 92%.

NIELSEN . . . FEB., JUNE '56



MUTUAL DON LEE RADIO

CALL YOUR H-R REPS
FOR FULL DETAILS



also let the producer keep control of filming qualities—particularly print processing.

(3) Keep the technical side simple where possible—since complicated effects, reduction and mass printing are all down-grading factors where quality is concerned.

(4) Allow more time for planning, production, lab work and inspection of prints.

Kleenex is about to launch a new commercial character which may give Bert and Harry a run for their money. Filmed by Cascade Film Studios, Hollywood, the spots introduce Kimberly-Clark's new Kleenex Table Napkins and feature a live character who appears to be only two feet tall. He is "Manners," a diminutive butler whose job in the commercials will be to sell the large-sized paper napkins as correct for all occasions.

Manners is played by an actor who is actually six foot tall, but trick photography and the use of outsized props reduce him to doll size. Foote, Cone & Belding, the Kleenex agency, expects their tiny butler to be "one of the most-talked about tv characters in the country." The spots will make their debut on NBC TV's *Perry Como Show* and ABC TV's *Danny Thomas Show*.

NETWORKS

P.I.B. figures for network tv gross billings for October 1956:

Net	Billings	% increase over 1955
ABC	\$6,812,183	+15.9%
CBS	20,468,769	+23.4%
NBC	18,267,063	+17.0%

Figures for the first 10 months of 1956:

ABC	\$63,306,036	+64.0%
CBS	183,280,533	+18.2%
NBC	152,744,029	+15.8%

Total for all networks over the 10-month period was \$399,330,598 as compared to \$328,648,613 in 1955.

NBC's "Color Memo" Number Two gives this breakdown on color shows:

NBC TV—51 hours a month
CBS TV—15 hours a month

The memo predicts, advertisers will put \$150,000,000 into network color programing in 1957, plus a lot into tinted spot tv. Philip Morris, for example, has scheduled all-color spots due to start on WNBQ, Chicago, and

FIRST

WFBL

IN SYRACUSE, N.Y.

That's Right - - - **FIRST!** and Growing Stronger Every Day!

The **BIG** Station is **FIRST** . . .

MORNING . . . AFTERNOON . . . NIGHT

WFBL local selling personalities hold the biggest audience; have demonstrated real sales power; and serve the fastest growing market in the East.

LOOK AT THE RATINGS:

HOOPER RADIO AUDIENCE INDEX

SEPTEMBER-NOVEMBER 1956

SYRACUSE, NEW YORK

SHARE OF RADIO AUDIENCE

PERIOD	WFBL	B	C	D	E
Mon. thru Sat. 8 a.m.-12 noon	28.7	28.3	13.3	14.8	13.6
Mon. thru Sat. 12 noon-6 p.m.	29.5	21.6	10.9	22.6	14.8
Mon. thru Sat. 6 p.m.-10:30 p.m.	29.4	12.5	13.0	29.1	12.6

One of the Founders Corporation's Group of Stations; Associated with KPOA and Inter-Island Network, Honolulu; WTAC, Flint, Mich.; and KTVR, Channel 2, Denver. Representative: George P. Hollingbery

WFBL

SYRACUSE, N.Y.

Your
subscription
to

SPONSOR	

brings you
52 ISSUES
of the
ONE magazine
100% devoted
to tv/radio
advertisers and
agencies.

Use Form
Below To
Subscribe

SPONSOR

10 E. 19th Street New York 17

I want to receive SPONSOR every week
for ☐ one year, \$10. ☐ two years, \$15.

Bill me later.

NAME

FIRM

TITLE

ADDRESS

CITY

STATE

WRCA-TV, New York, after the first of the year.

American Broadcasting-Paramount Theatres has floated a \$60,000,000 loan. Purpose is to "finance further growth including additional facilities required in television," and pay off existing debt. . . . **Three big specials hit in Nielsen's top 10** total audience report for the two weeks ending 24 November. This is rather unusual in these days when spectacles are said to be on the way down. The shows were: *Producers Showcase* ("Jack and the Beanstalk"), *The Chevy Show* (Bob Hope), and *Saturday Color Carnival* ("High Button Shoes"). They ranked (in order mentioned above) two, eight and 10 in number of homes and two, seven and 10 in per-cent of homes.

ABC TV will program the previously dark Staurday 7 to 7:30 p.m. (EST) period beginning 12 January. Skippy Peanut Division of Best Foods will sponsor *This Is Galen Drake*, variety show with some new twists. Guild. Bascom & Bonfigli is the agency. . . . **NBC Radio** has added \$1,000,000 in new business (net) with buys made by Coldene, Ex-Lax, Lambert Pharmaceutical, Olin-Mathieson, RCA and an undisclosed major household cleanser. . . . **Amana** is stepping aside for three weeks beginning in January to let J. B. Williams have alternate weeks on the *Phil Silvers Show* on CBS TV. J. B. Williams will feature their Electric Shave Lotion and Aqua Velva (campaign to tap all the guys who got new electric shavers for Christmas?). **NBC TV's Nat "King" Cole Show** has picked up its first sponsor. Carter Products goes in for six alternate weeks on the show (Monday 7:30-7:45

p.m. EST) starting 7 January. . . . **Beat The Clock** will move into the Friday 7:30 to 8 p.m. (EST) time slot when *My Friend Flicka* is dropped in February. Hazel Bishop will continue to sponsor. NBC Radio will extend *Monitor* to Friday nights from 8:05 p.m. to 9:55 p.m. EST beginning 18 January.

The National Television Film Council elected new officers at their election meeting last week. For the coming year the NTFC will be headed by Dr. Alfred N. Goldsmith, electronics pioneer and RCA-NBC consultant. Other officers elected were: Lou Feldman (Du Art Film Labs), executive v.p.; Sydney A. Mayers (Regent Prod.), executive secretary; Sally Perle (Central Casting), general secretary; Marvin Rothenberg (MPO), production v.p.; Saul Turrell (Sterling), distribution v.p.; David O'Shea (Weed TV), stations v.p.; Marshall G. Rothen (K&E), agencies v.p.; William J. Reddick (W. J. German Co.), laboratories v.p.; and Stan M. Cole (Mel Gold Prod.), membership v.p. **CBS used a closed-circuit test to demonstrate the new Ampex video tape recorder** in New York last week. Tapes of the *Art Linkletter Show* were made the previous day and reports say the results were impressive. William B. Lodge, v.p. in charge of engineering for CBS, predicted that the average viewer would not be able to tell the difference between a taped show and a live one. The *Douglas Edwards News Show* was disclosed to have been using the video tape for its West Coast repeats for three weeks prior to the closed-circuit demonstration. NBC also held a closed-circuit test of the Ampex process last week.

TOP BILLING for Michigan's **TOP TV** buy!



SPARTON BROADCASTING CO., Cadillac, Mich.

**Nat'l Reps.
WEED TV**

FILM

Growth of co-sponsorship on the film syndication level has been running parallel with similar growth on the networks, but spot co-sponsorship has a flexibility (as well as some complications) that is not found on the tv chains.

Let's say, for example, that two regional sponsors are interested in a total of a dozen markets but that only six of these markets are wanted by both sponsors. In other words, six markets are wanted by one sponsor but not by the other. Both clients can still make a deal with the distributor once co-sponsors are found for the clients in those markets where only one of them is interested.

An actual case of this situation can be found in the recent purchase of Ziv's *Men of Annapolis* by Carnation Milk and Fuller Paint on the West Coast. Market overlap for the two clients was 85% but there were half a dozen markets left over. Both clients arranged for co-sponsorship with other interested advertisers.

Matty Fox's deal with the actors' writers' and directors' guilds for payment for the post-1948 RKO films is expected to put pressure on the other major studios for a settlement of the long-pending issue of terms to reimburse creative talent for showing the post-'48s on tv.

SAG has formally accepted a formula worked out by Fox (representing C&C Tv) with SAG negotiators while at presstime it was understood that negotiators for the Screen Directors Guild and the Screen Writers branch of the Writers Guild of America (West) had also accepted the formula. More than \$1 million will be divided among guild members.

While the guilds do not regard the formula as a pattern for other majors to follow, trade sources expect the settlement to hasten agreements. Meetings between the guilds and the Association of Motion Picture Producers were ended temporarily in November after failure to reach agreement.

Guild Films reports November sales of more than \$1.1 million. Among recent sales were a fourth regional deal for *Capt. David Grief* (with Pearl Brewery of Texas) and sponsorship of *Kingdom of the Sea* by the Junior League of Columbus, O. November sales included a package purchase of more than half a dozen shows by the Triangle stations.

RESEARCH

Some interesting radio-tv facts
A just completed survey by the University of Michigan's News Service

have been brought out by a study of last year's newspaper strike in Detroit, showed: (1) That the tv and amusements pages were the most missed sections of the paper. (This was also found to be true during the more recent Cleveland newspaper strike according to reports from suburban newspapers in that city.) (2) That, while the majority of the male populace in Detroit looked to outside papers to make up for the loss of their own city's newspapers, the majority of the women turned to radio and television as a prime replacement.

For 885,000 families in New York



nothing takes the place of good music

Nothing takes the place of

WQXR

50,000 WATTS

Radio Station of The New York Times

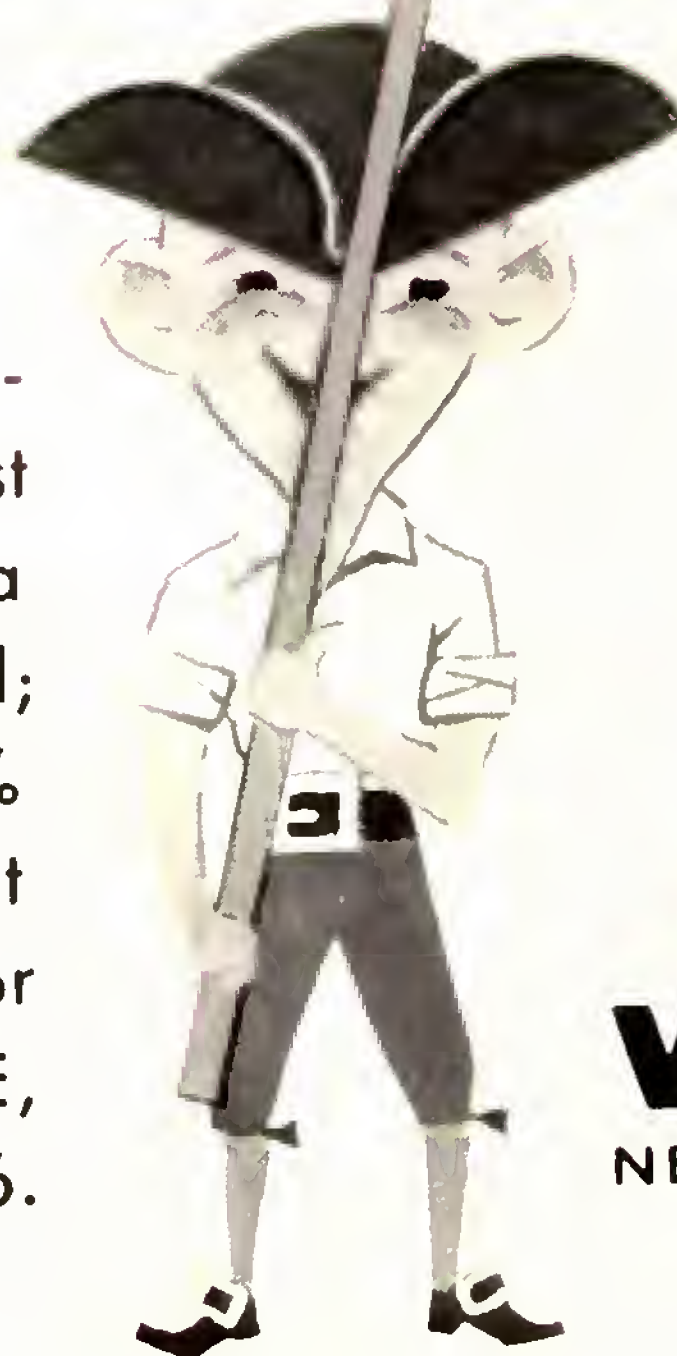
WQXR's weekly audience—885,000 radio homes* WQXR's daily audience—559,000 radio homes*

*Pulse CPA, Dec. 1955, 17 county area only.



ONLY ONE CAN DO THE JOB

Survey after survey reaffirms that WNHC-TV delivers more audience at lower cost than the next five stations reaching the area combined . . . 244% more than Hartford; 194% more than New Britain. And, a 30% share of audience in Springfield against the two hometown stations. Call Katz for the proof: ARB, January 1956; PULSE, October 1956; NIELSEN NCS #2, 1956.



WNHC-TV
NEW HAVEN-HARTFORD, CONN.
Channel 8

ABC-TV • CBS-TV
Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.
WHGB-AM, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.
 National Sales Office, 270 Park Avenue, New York 17, New York

ESPECIALLY IN HARTFORD

WASHINGTON WEEK

29 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Speculation grows whether a general Justice Department anti-trust suit against the networks will be preceded by a Grand Jury criminal investigation.

The procedure worked in the instance of the Department's moving against RCA-NBC over the Westinghouse stations sale-trade and it may be tried again.

Justice has been **pushing Congress** in advance of the coming session to pass a law giving the department the power to subpoena and to compel testimony and the production of documents.

The Department had used the Grand Jury device in Philadelphia to collect evidence on the Westinghouse transaction and now it is telling Congress it would be simpler if the Department had as much power as the Grand Jury in its investigations.

The Justice Department estimates it will take between six months and a year and a half—probably much closer to the longer period—before enough evidence can be gathered to start proceedings against the networks.

The waiting period was shortened considerably in the NBC-Westinghouse matter through the use of the Grand Jury.

If Congress fails to pass the kind of legislation the Department of Justice wants, it's quite likely the same short-circuit will be resorted to with regard to the networks.

The FCC's annual report, covering the fiscal year ending 30 June 1956, is chockful of statistics, comment and general information.

Some of this data should be of useful interest to **sponsors and agencies**.

Following are the highlights of the report (with all revenue figures relating to calendar year ending **31 December 1955**):

Total broadcast radio revenue: \$453.4 million; up about 1% over 1954.

Total broadcast tv revenue: \$744.7 million; up 25.6% over 1954.

Broadcast revenue derived by the networks and their o&o's: \$374 million from tv; up 21.9%. \$74.5 million from radio; down 11.8%.

Profits by networks and their o&o's: (before income taxes) \$68 million from tv; up 86.3%. From radio, \$5.1 million; down 32%.

Network tv time sales: \$225.9 million, of which 421 affiliates received \$83.2 million as their share.

Network radio time sales: \$74.5 million; down 11.8%.

Total tv operating expenses for industry: \$594.5 million; up 18.3%.

Total radio operating expenses for industry: \$453.4 million; about the same.

Total profits for all tv: (before income taxes) \$150.2 million; up 66.3%.

Total profits for all radio: (before taxes) \$46 million; up 10%.

Commissions to agencies, reps. etc.: Of the \$298.1 million derived from network and o&o time sales, \$57.9 million went for commissions. Of the \$383 million derived by independent stations, \$50.8 million went for commissions.

Local income from tv: \$125 million. (FCC did not report radio figures.)

Sales of station properties: Increased by 10% over 1955. Concern voiced over the **number of station transfers**, particularly trend "on the part of large investment interests and others to acquire stations." FCC also noted that there was "possibility that 'trafficking' in construction permits was growing."

Complaints about commercials: FCC found nothing to censure or take action about.

Deceptive advertising: FCC asked the Federal Trade Commission to keep it advised of complaints regarding deceptive advertising in radio and tv.

Community antenna system: FCC is considering taking over their jurisdiction.

ONLY

WEEKS

... according to some people whom you know well, SPONSOR has done the impossible.

Before our new weekly harnessed key news and key articles into one indispensable *use* package for agency and advertiser readers, the idea of a weekly slick-magazine with a strong news ingredient was considered impossible and impractical.

Even the big consumer magazines, with their unlimited resources, had never dared try it on a full-scale basis.

Yet after only nine issues, the weekly SPONSOR—(1) Has created a wave of excitement and enthusiasm without parallel in our field. (2) Is under close scrutiny by the largest firm of trade paper publishers in the world. They believe that the new SPONSOR formula is a step forward in trade paper technique and may greatly strengthen several of their periodicals.

The weekly SPONSOR takes nothing away from the excellent news magazines in the broadcast field. It has its own niche and its own purpose.

OLD, YET...

In a nutshell, it's edited 100% for busy agency and advertiser readers. It keeps them posted, week by week, on the essentials of tv and radio advertising. It's of more practical use to account executives, ad managers, timebuyers, and top decision-makers than any other trade publication ever created to reach this field. It's designed to be the preferred magazine for busy executives who can read only one tv/radio publication.

As a result, six out of seven copies of SPONSOR go to advertiser and agency readers; circulation has grown 70% in less than two years; advertising lineage is at an all-time high; studies of agency and advertiser reading habits show SPONSOR dominant in its field.

The new SPONSOR weekly is especially suited to tv and radio station ad messages. You can't do better for your 1957 campaign.



ON YOUR
DESK
EVERY
FRIDAY

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPONSOR HEARS

29 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

The fantastic success of such consumer items as Revlon via tv may be misleading others into the thinking that the magic screen can mesmerize the public into snapping up anything.

This obviously is not so—as two near-disasters now in the making will prove. One of the products involved had a mechanical fault that backfired right in the middle of the Christmas season. The other isn't packaged right for women—especially those who shop in super markets.

Since big tv and radio outlays are at stake, you'll be affected by this—either directly in expenditures, or indirectly as a practitioner in the air communications field.

Colgate hopes to solve the problem of where to place its Brisk toothpaste business in the next two or three weeks (worth about \$3 million a year at Esty).

Tip-off to the kindly feeling existing between Colgate and Esty as they part: Esty will continue to collect commissions on Colgate business running in January, though all brands but Brisk leave the shop next Monday.

Who were the truly great salesmen of radio—the men whose creative, trail-blazing qualities gave the medium its skyrocketing sendoff?

SPONSOR HEARS has collected these initial nominations to a "Hall of Fame":

NETWORKS

Ken Boice: One of CBS' original general sales managers, who had to apply ingenuity of an exceptional magnitude against NBC, loaded at that time with 5 kw aces.

William Paley: He frequently left the store in charge of others while he roamed the country drumming up business from the ad giants in Cincinnati, Detroit, Chicago, Pittsburgh, and elsewhere.

Niles Trammell: His imagination, drive, and personality is stamped all over the business to this very day. Others talked to early sponsors in terms of quarter hours; he sold NBC in terms of hours and strips and star-studded programming.

AGENCIES

Milton Biow: Practically brow-beat his clients into the medium.

Hill Blackett, Jr.: Foresaw the value of daytime radio for P&G and others.

Roy Durstine: He overcame the shyness of BBDO's conservative clients.

Chet LaRoche: His ultra-enthusiasm for radio contributed mightily to what Young & Rubicam is today.

John Reber: Perhaps the smoothest operator of them all in digging a million out of a JWT client for radio.

STATIONS AND NATIONAL SPOT

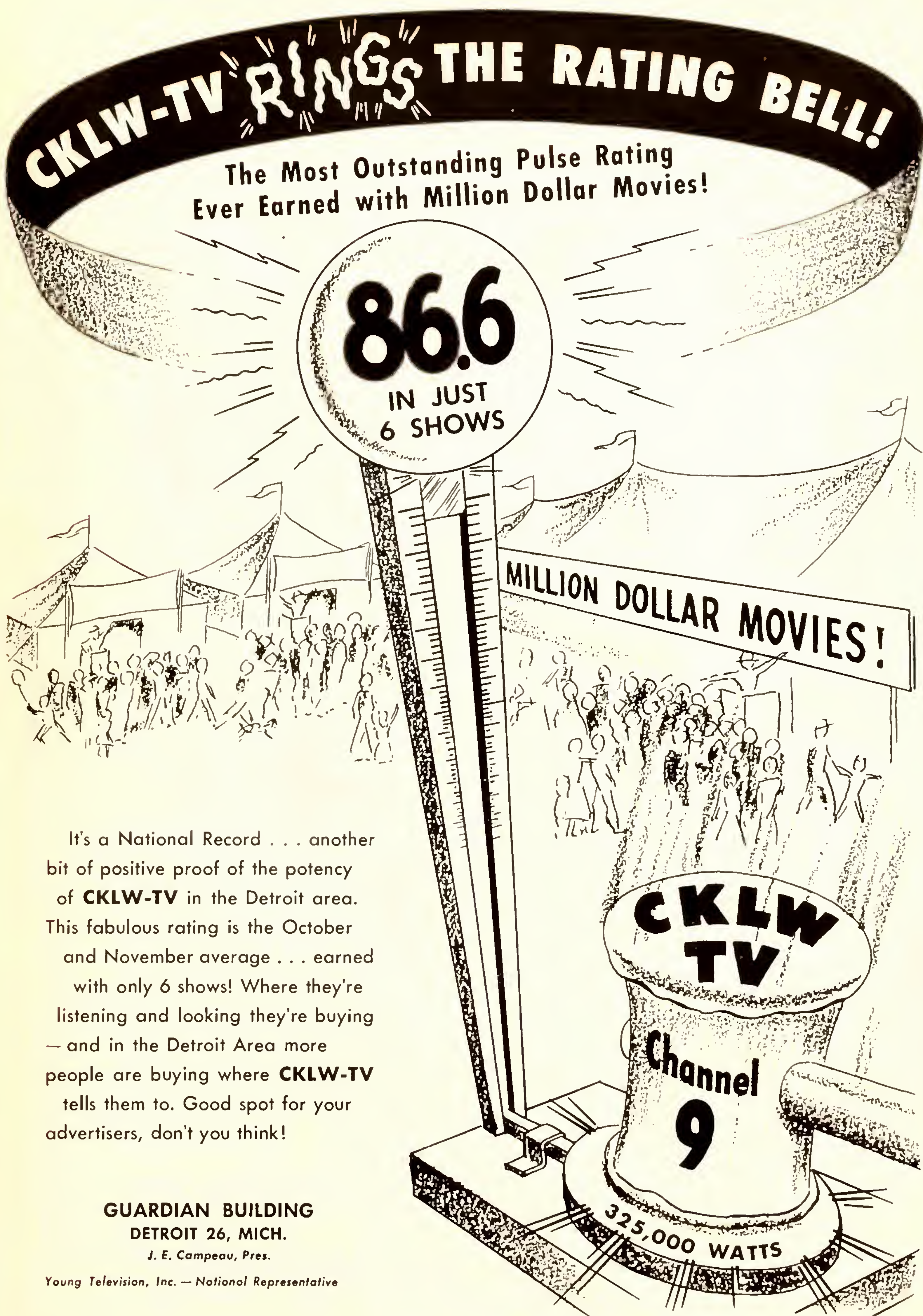
Leslie Atlass: Inventive and tough, he produced a long line of top Midwest (WBBM) salesmen.

Scott Howe Bowen: The first rep to sell national advertisers on half-hour shows.

Ira Herbert: Built the disk jockey into a major industry for advertisers on WNEW.

Edward Petry and Henry I. Christal, as a rep team: Aggressive and quick-acting, they contributed enormously to spot's recognition as a vital tool for advertising.

Glenn Snyder: He piloted WLS into the lucrative farm market, not only sales-wise but also talent-wise.



It's a National Record . . . another bit of positive proof of the potency of **CKLW-TV** in the Detroit area. This fabulous rating is the October and November average . . . earned with only 6 shows! Where they're listening and looking they're buying — and in the Detroit Area more people are buying where **CKLW-TV** tells them to. Good spot for your advertisers, don't you think!

**GUARDIAN BUILDING
DETROIT 26, MICH.**

J. E. Campeau, Pres.

Young Television, Inc. — National Representative

SPONSOR ASKS

How well did color tv sets sales do this Christmas and what is the long range outlook ?

Dave Wagman, *Bruno-New York Inc., New York*

How color tv sets are moving is a very "iffy" question. By that I mean the whole thing is comparative. We are selling about 500 sets a week, and I think that's very good. At what point do we decide that this will be the "normal sales level" of color tv sets from now on? At what point do we reach the basis for comparison for all future judgment? And will the so-called "normal sales level" be a money-making proposition?

Obviously it's the "newness" of the whole proposition that has everyone concerned. With slight variations, we



"the public will get itchy"

have standards for radio and black-and-white tv sales. But with color it's all in feeling your way. Apparently some manufacturers didn't like the "way-feeling" business. But I think they'll all be back into it before long.

The most encouraging sign—as far as we're concerned—is that there is a steady increase in color tv sales. Of course, it could be argued that since we started from nothing the only way to go was up. But the increase has been steady; a very healthy sign to me. There is the usual violent Christmas upsurge. But I am optimistic about the January let-down. I don't think that it will be too drastic.

The increase in set sales seems to be a direct consequence of the increase in

color programing. NBC and CBS are programing 26 to 30 hours a week, altogether. They are also putting the color programs at better mass viewing hours. If any one single factor will push color sets, it's color programs. More and more of them. Pretty soon, the public will get itchy. How long can they sit there—night after night—being told that the program is being broadcast in color—to the lucky few who have color sets? Sheer exasperation and "keeping up with the Joneses" will drive the sets off the shelves.

Why, there are many people who spend evenings in bars because they happen to feature color tv! From there, it's a short step to an itch for ownership. From there, it's no step at all to sales.

The sets have been improved mechanically; reception is 100% better. Prices have also been dropped. As a matter of fact, it's the only industry in the U. S. in which the cost of its product goes down—not up!

As far as price-dropping goes, I'd like to say a good word for RCA. They have consistently striven to cut costs. They were the first to bring out a 10" black and white set for \$375. They were the first to introduce 21" color sets at \$495.

Do you realize that only a year ago it was \$595? In one short year, they reduced the price \$100. We're in this together—manufacturer, distributor, and dealer. With continued cooperation like this, color tv has to move.

Wallace Germaine, *Liberty Music Shops, New York*

Color tv is going well, especially RCA's. I do not regard the sales as either a curiosity or a seasonal fluke:

I think they will continue to go well. The reason for this is that I think we'll get on a cycle, just as we did with black-and-white.

By a cycle, I mean this: more and better color programs will stimulate sales—sales stimulation will result in



"he has a rumpus room"

price cutting—price cutting will result in more sales stimulation. Also add mechanical improvements and better factory service. And we'll be off on a merry treadmill.

Of course, our sales problems at Liberty are slightly different from the average dealer. We cater to the upper-bracket man, or what is vulgarly known as class clientele. As in all operations of this type, our problems are largely promotional.

The Liberty customer is generally a \$10,000 per annum man or better. At his home, he has a rumpus room or a playroom. Consequently, he feels that a table model is just what he needs. Broken down, I would say that our tv sales are about 70% b&w, 30% color.

Each week, we mail invitations to people (new and old customers) asking them to drop in on the shows at our color salon. We have color theatre several nights a week at our store. The response is an amazing 40%—very good indeed.

Another big boost to color tv has been RCA's free home trial offer. Through Bruno-New York, its distribu-

tor, they install the set in your house so you can watch it. This "see for yourself" proposition has been a big rumor-killer. People have constantly heard about bad reception. Well, the set is right where they ordinarily would use it, isn't it?

As far as our new customers go, a big factor helping us has been the "new thing to buy" psychology. After all, before color came along, there's been nothing new since radio except television itself.



Leonard Agins, *manager, tv department*
Korvette Stores, New York

Color tv is not ready yet. If anything, it's very premature. Although our sales are 5-1 over last year, it's still not good enough.

First of all, good reception depends on an ideal location—something not necessary with black-and-white. How many of our potential customers have ideal locations? Until this "location bug" is ironed out, rumors and word-of-mouth will do us a lot of damage.

Secondly, you need an expert to set the thing correctly. He has to work with meters to get the correct tone of colors. And there are 15 different colors! With a set-up like that, pity the poor viewer. The slightest thing



*"pity the
poor viewer"*

wrong and he has to be a mechanical genius.

In the third place, on all compatible b&w-color sets, the reception of black-and-white is not good. The b&w has a tendency to "drift." Result? Well, you have two sets in one, all right—perhaps a good one in color, but a lousy one in black-and-white.

Sales, however, are up over last year. RCA has a substantial lead. I'd say price-dropping was the biggest factor. But prices alone are not going to help.

Dating back to the early days of radio, everyone in the business has had just reason to be proud of the performance of the sets offered to the public. Before sales of color tv receivers can really start to roll, somebody has got to lick the technical bugs.

there's a **NEW SOUND** *for* **SOUND SELLING** *in Detroit*

**WWJ's new Hi-Fi quality transmitter
makes station a better buy than ever**

New transmitter, new phasing equipment, and other technical improvements have added even greater distinction to Detroit's oldest and most esteemed radio voice.

WWJ's high fidelity signal penetrates with crystal clarity every corner of the big, prosperous Detroit-area market. Listeners enjoy a new high in brilliant radio reception. Advertisers get more . . . much more . . . for their money.

Buy the new WWJ for its great personalities, its crack news and sports coverage, its NBC programming—and its new Hi-Fi quality. Use this new sound for sound selling in Detroit and southeastern Michigan.

the new **WWJ** AM and FM **RADIO**

NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

More Coverage



In San Diego
Nation's 19th Market



RING OUT THE OLD
KGVO-TV

and in 1957

RING IN
KMSO-TV

The GIANT of Western
Montana has new call
letters

KMSO-TV

191,000 WATTS

MISSOULA, MONT.

Tv and radio NEWSMAKERS



Frank White has been elected senior vice president, treasurer and chairman of the finance committee of McCann-Erickson, Inc. He was formerly chairman of the board of McCann-Erickson Corp. (International and a vice president of McCann-Erickson, Inc. (parent company)). The appointment was announced in conjunction with announcement of separation of corporate headquarters from McCann-Erickson's New York office. Move is planned in order to place the regional offices on equal footing with New York. (See SPONSOR-SCOPE, 22 December). White has served as an executive with three major networks. He joined CBS in 1937 as treasurer and later was appointed vice president. In 1949 he became president and director of MBS. In 1952 he was made a vice president at NBC and, in January of 1953, president and director.

James T. Aubrey, Jr. has joined the ABC Television Network and will be in charge of programing and talent. Aubrey resigned his position as manager of network programs for CBS TV in Hollywood to take the position with American Broadcasting. He previously held the positions of general manager of KNXT, Hollywood, and the Columbia Television Pacific Network from 1952 to 1956. In 1956 he became the CBS TV network program manager in Hollywood. In commenting on the appointment, Oliver Treyz, v.p. in charge of ABC TV, said it was "one of the most critical and crucial" ever made by the network and that ABC had set out to find a young man with strong network operation background combined with experience in the creative program field. Aubrey will be proposed as an ABC v.p. at the next board meeting.



Daniel E. Shea has been appointed senior vice president of marketing at Lennen & Newell, Inc., according to an announcement by Adolph Toigo, president. Shea will also remain as management account supervisor on the Stokely-Van Camp account. Before joining Lennen & Newell four years ago, Shea served as merchandising director at Calkins & Holden for two years and previous to that held the same position at Cecil & Presby for one year. Prior to entering the advertising agency field, he was sales manager for the soap division of Armour & Company in Chicago for three years. For 18 years before his association with Armour, Shea served with Lever Brothers at Cambridge, Mass. During his last nine years at Lever Brothers, he was sales promotion manager for the soaps and shortenings made by that company.



ONLY THE SNOW... covers more Northwest homes than KSTP Radio and Television !

Season's Greetings

...and best wishes
for a happy and
prosperous 1957 !



Radio

50,000 WATTS

KSTP

Television

100,000 WATTS

MINNEAPOLIS · ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.

Amos 'n Andy



The amusing antics of Amos, Andy, Kingfish and Sapphire, Harlem's most beloved characters, garner huge audiences for advertisers, because the comedies appeal to the entire family.

Mon. thru Fri., 6 p.m.



**Channel
2
Theatre**

full length films

Mon. thru Fri., 11:15 p.m.

A selected group of top-quality full length feature films, which include many widely-acclaimed productions, star an impressive array of famous Hollywood artists. These excellent films provide the perfect vehicle for late-evening advertisers.



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, Kansas City, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

Reps at work

Mitchell De Groot, Paul H. Raymer, New York, comments: "Radio will remain a great medium only if it takes steps to translate its quantitative information into the qualitative." Mitch says it isn't enough to know that a station with soap operas attracts a large older audience and that a station with rock 'n roll attracts a large younger audience. "How much older? How much younger? What is their sex, their purchasing power, their buying habits?" Mitch asks. The answers to these questions, he says, would: (1) Provide the advertiser with the information he needs to sell his products intelligently. (2) Provide the station with important selling points. Station A with a 3.5 rating may lose a sale to station B with 4.5. But, if station A could show the advertiser that it could reach a wider segment of the advertiser's specific market, station A would get the billing. (3) Provide the station with programing data that would enable it to reach the specific audience it wants. Raymer research showed that one of the network affiliates dropped in share of audience in non-soap opera hours. Further research would show how to regain this basic audience.



Tom Buchanan, Everett-McKinney, New York, reports that many agencies and advertisers now realize that "switch" or alternate tv campaigns are feasible when the original times selected are unavailable. Tom cites the case of a petroleum company which had decided that a major part of its strategy would be to sponsor a film show.



or a local newscast across the board, on class "AA" time in one of its major markets. "We were unable to secure time for its film show, and all the newscasts had already been sold on a long-term basis," Tom says. "Consequently, the station, in cooperation with us, prepared an individual presentation for the prospective advertiser using ratings, coverage, costs and research data—which showed that 20-second spots in prime time

would accomplish its campaign objectives at an equivalent cost to the initial idea. The advertiser subsequently bought the spots and the results confirmed the station's presentation." Other advertisers and agencies who wanted class "AA" time, Tom points out, have found that class "A" and "B" and even "C" time often had the same audience composition and a better cost-per-1,000 area coverage.

THESE BOYS are the BUYS in Rochester!



ED MEATH AND THE "Musical Clock"

6—9:30 A.M. Mon. thru Sat.

Rochester's long-time top-favorite disc jockey dominates our morning program schedule which *averages*, from 6:00 A.M. to Noon...

33%*



BOB E. LLOYD AND "Lloyd's Unlimited"

3:30—6 P.M. Mon. thru Fri.

Less than seven months in Rochester, but zooming in popularity, Lloyd heads up our afternoon line-up which *averages*, noon to 6:00 P.M....

25%*

... and, beside rating **FIRST** in share of audience in the morning, and **FIRST** in the afternoon, we really ought to mention that we're **FIRST** evenings, too!

24%*

*LATEST ROCHESTER
PULSE REPORT
OCTOBER 1956



WHEC

of Rochester

NEW YORK
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

SPONSOR SPEAKS

Advertising Council honor roll

Advertising agencies and coordinators who volunteered to produce and spearhead 16 Advertising Council public service campaigns during 1956 were awarded plaques at a pre-Christmas lunch last week.

The list was long but the assemblage of 150 distinguished guests, including top executives at virtually all national advertising industry associations as well as New York agencies and advertiser firms, listened attentively and with pride.

As SPONSOR sat and watched the presentation, we were impressed as never before with the industry in which we live and serve. For advertising, which is fully occupied with its own remarkable growth and problems, is rendering a service to the nation never before equalled and the Advertising Council is the instrument of initiation and coordination which makes it possible.

Those honored by the Advertising Council served the public on many fronts, including campaigns for better schools, CARE, the Crusade for Freedom, Hungarian Emergency Relief, U. S. Savings Bonds. They deserve the warm thanks of the nation as well as their associates in advertising.

Coordinators honored were (alphabetically): James A. Barnett, Rexall Drug; Robert W. Boggs, Union Carbide & Carbon; Allan Brown, The Bakelite Co.; Felix W. Coste, Coca-Cola; Hayes Dever, Capital Airlines; Russell Z. Eller, Smukist Growers; Palen Flagler, J. P. Stevens & Co.; William A. Hart, Advertising Research Foundation; F. G. Jewett, American Can Co.; Robert R. Mathews, American Express Co.; Kenneth G. Patrick, General Electric; H. T. Rowe, International Business Machines; Leslie R. Shope, Equitable Life; A. R. Stevens, American Tobacco.

Agencies honored for their work on one or more campaigns were (alphabetically): N. W. Ayer; BBDO; G. M. Basford Co.; Ted Bates & Co.; Benton & Bowles; Leo Burnett; Campbell-Ewald; Compton; Foote, Cone & Belding; Bryan Houston; McCann-Erickson; Ruthrauff & Ryan; Schwab & Beatty; Jack R. Scott, Inc.; SSCB; JWT; Y&R.



THIS WE FIGHT FOR Network radio is making big gains. But advertisers must have figures on who's spending what in the medium. We urge the networks to develop a billings yardstick for 1957.

10-SECOND SPOTS

Expert: Campbell-Ewald has added Betty Skelton, racing car driver, to its Chevrolet copywriting group. *Does this mean car commercials may stress motors instead of upholstery?*

Cone fission: Marcello Vidale, a nuclear physicist, reports "a relationship between the activity of radioactive atoms and the activity of advertising in its effect on sales." *So watch out for those mushroom clouds over Madison Avenue.*

Recall: Our recent "Shakespeare on Ratings" prompted a reader to remind us what the late Fred Allen said on the air about 15 years ago. "A rating service," said Allen, "is a device that counts the grains of sand on the bottom of a bird cage and thereby determines how many grains are in the Sahara Desert."

Playing it safe: His wife being enciente, Dick Karnow, d. j. at Albany's WPTR, invited listeners to guess day and arrival time of baby and win an album of music from the movie, *Bundle of Joy*. First call was from a woman who said, "Before I send in my guess, I'd like to know how frequently your wife's pains are coming."

Use medium: GE, at its Schenectady plant, is using closed circuit tv camera to line up and position five-ton gas turbine shell sections. *What's the cost-per-1000 pounds?*

Test-tube town: Gallup & Robinson, Inc. makes Hopewell, N. J., its "Mirror of America" in its new Activational Research. *As Hopewell activates, so activates the nation.*

The bird: A parakeet named Billy Boy earned \$100 in a WQAM, Miami, contest for learning to say: "I like the new WQAM, 560 on your radio." *Now if he can just learn the rate card, Billy Boy is well on the way to being a station rep.*

Hmmm? From N. Y. World Telegram: "Tom W. Judge has resigned as Eastern manager, CBS Sport Sales, to become v. p. of sales for Closed-circuit Telecasting System, Inc." *Are those indoor or outdoor sports?*



is a
**GOOD
time**



**KWK
TELEVISION**

THE **LEADER** IN ST. LOUIS TELEVISION

KWK TV CHANNEL 4

\$758.00

invested in a daytime
KWK-TV campaign will buy

15 20-SECOND

announcements with
a total audience of

987,700 TV HOMES

a cost-per-thousand homes of
SEVENTY-SIX CENTS!

Daytime KWK-TV offers an effective campaign in America's
NINTH MARKET at a cost within any advertiser's budget.

Popular local personalities and the daytime CBS network
lineup offer outstanding adjacencies and 20.9% MORE
AUDIENCE* than the number two station in St. Louis.

* ARB NOV. 1956

Sign on 'till 12 Noon Monday thru Friday

Get the full story now from your nearest KATZ man.

CBS

TOP PROGRAMS
OF TWO NETWORKS

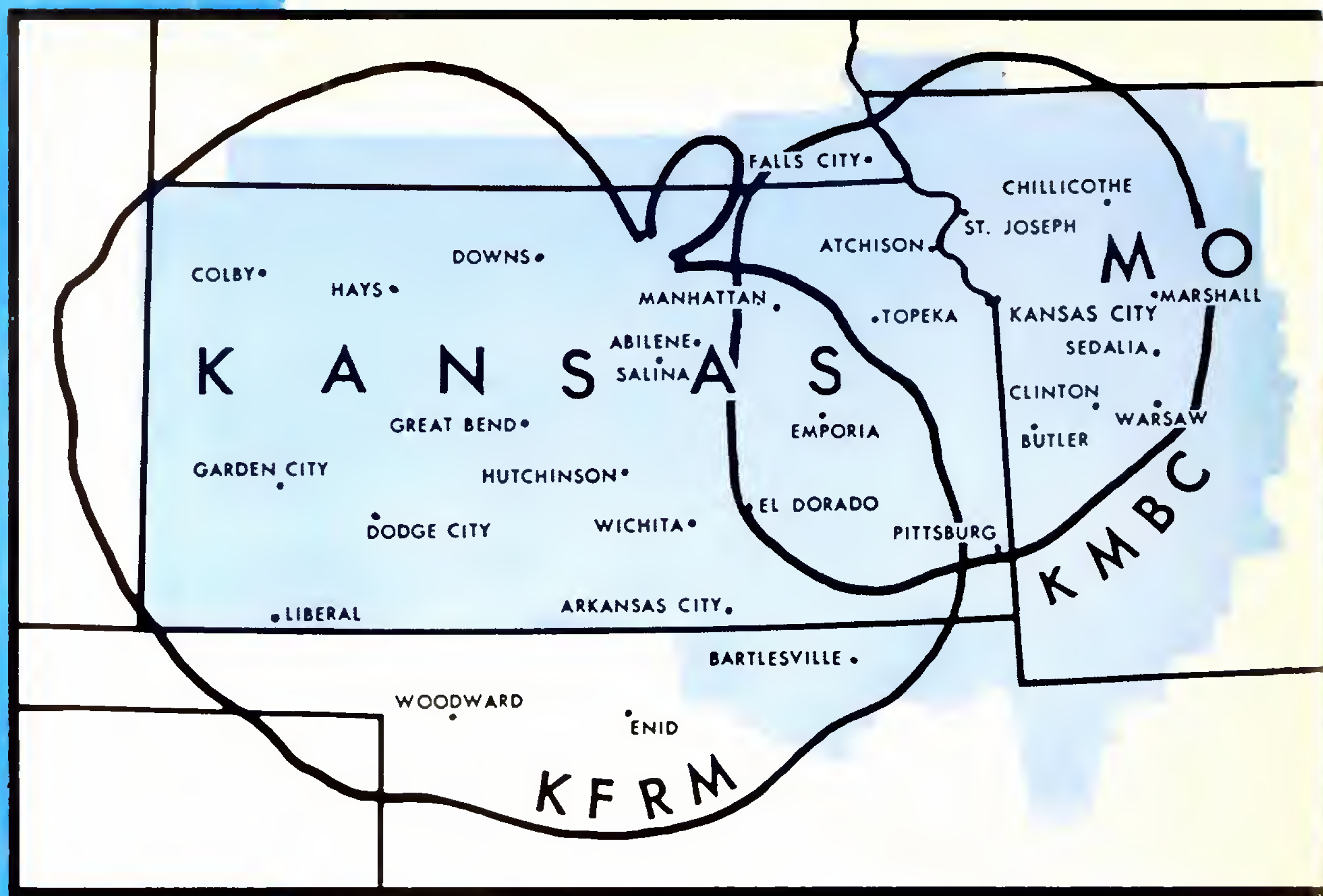


Represented Nationally by THE KATZ AGENCY, INC.



Your Best
Radio Buy
for the

**KANSAS CITY
MARKET...**



KANSAS CITY TRADE AREA (As defined by Industrial Economists of Federal Reserve Bank, 10th District)
KMBC-KFRM Coverage

"Tailor Made Coverage" **KMBC-KFRM**



When you buy spot radio coverage of the Kansas City Market on KMBC-KFRM the Kansas City Market is *exactly* what you get. Not just a small segment. Not coverage beamed out of the market. KMBC-KFRM covers almost exactly the Kansas City Trade Area as defined by the industrial economists of the Federal Reserve Bank in the Tenth District.

Now, with the opening of the new \$160,000,000 Kansas Turnpike, reaching 236 miles to the southwest, the Trade Area is tied closer than ever to Kansas City.

In programming as well as coverage, the KMBC-KFRM radio team fits the Kansas City Trade Area like

a glove. It reaches the people who trade in Kansas City — and have the buying power. It doesn't waste your money on either the under-age urbanites or the "wild blue yonder" outside the trade area limits. With KMBC you get the high listenership you want in the metropolitan area. The bonus station, KFRM, gives you the important rural and small city coverage — right where you need it.

Only KMBC-KFRM offers you such tailor-made coverage of the Kansas City Market for greatest radio economy. And only KMBC has such tailor-made programming for the market it covers. Music, news, sports, farm service, women's programs—they're all part of the KMBC-KFRM *personalized radio* that sells as it serves.

FOR CHOICE AVAILABILITIES on KMBC-KFRM contact your Colonel from Peters, Griffin, Woodward, Inc. He'll tune you in on the New Sound that's creating new sales in the Heart of America.



Don Davis, President

John Schilling, Executive Vice President
Dick Smith, Manager, KMBC-KFRM-Radio

George Higgins, Vice Pres. & Sales Manager
Mori Greiner, Manager, KMBC-TV

KMBC of Kansas City — KFRM for the State of Kansas

The personality radio stations that are

1st in the Heart of America

... and in television, the Swing is to KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station